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VEDIC METRE

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VEDIC METRE

IN ITS HISTORICAL DEVELOPMENT

BY

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RUDOLFS VON ROTH

DES GEISTVOLLEN LEHRERS
DES ERFAHRENEN MANNES
DES HILFREICHEN FREUNDES
GEWIDMET
VON SEINEM EHEMALIGEN SCHÜLER.

CONTENTS

		PAGE
PREFACE		ix—xiv
Ch. I.	GENERAL INTRODUCTION	1
Ch. II.	THE POPULAR RIGVEDA	22
	Appendix I. The linguistic evidence of date	28
	Appendix II. Doubtful hymns and fragments	41
Ch. III.	REARRANGEMENT OF THE RIGVEDA PROPER	47
Ch. IV.	SANDHI	70
Ch. V.	SYLLABIC RESTORATION	81
Ch. VI.	QUANTITATIVE RESTORATION	108
Ch. VII.	DIMETER VERSE	149
Ch. VIII.	TRIMETER VERSE	175
Ch. IX.	THE LESS USUAL METRES—STANZAS AND STROPHES	228
	Appendix III. The various forms of the stanza	244
Ch. X.	GENERAL CONCLUSIONS	250
	Appendix IV. Table of hymns	269
Ch. XI.	METRICAL COMMENTARY	289
Corrigenda and Addenda		326
INDICES:		
	Index of Subjects	327
	Sanskrit Index	331

PREFACE

THE Rigveda is not a book, but a library and a literature. Before its contents can be appreciated, it is necessary that they should be methodically arranged. We cannot determine with any exactness by external evidence the date, the locality, or the personality of the authors: we are therefore thrown back upon the poems themselves for our knowledge on these points; and the internal evidence lends itself most readily to an enquiry into the relative date of the different hymns.

Almost all western students of the Rigveda have perceived that the Rigveda contains a number of poems which by their special characteristics in language, subject, and metre are to be distinguished from the main body of the hymns, and to be associated instead with the poems of the Atharvaveda. These poems have generally been described as 'later additions to the Rigveda,' and in my opinion this description is correct. Since however Professor MAURICE BLOOMFIELD in his work on the *Atharvaveda* (Strassburg, 1899) questions this view, I have not thought it right to take it for granted, but have adopted from him the title 'popular Rigveda' for these poems.

My first task in this work is accordingly to delimit the 'popular Rigveda,' which has generally been vaguely described as consisting of certain hymns appended to the first nine Maṇḍalas, and the majority of those of Maṇḍala x. For this purpose an examination of the language has proved the most effective method: but the evidence is greatly strengthened by the fact that the differences found in the language are throughout accompanied by differences of metre. These differences are sometimes broadly marked, sometimes subtle: but they can always be clearly recognized when expressed by numerical calculations.

The first systematic attempt to delimit the popular Rigveda was made many years ago by Professor HERMANN OLDENBERG in his *Prolegomena* to the Rigveda (Berlin, 1888). Oldenberg also adopted the method of statistical calculations; and was thus led to observe that even those parts of the Rigveda which were not in his view later additions, differed very materially in their metrical structure. It is

the principal object of this book to examine these differences, and to see whether they can assist us to obtain an arrangement of the whole of the Rigveda upon historical principles.

In my view this question is to be answered in the affirmative. I believe that the formal scheme reached in this book, by which each hymn of the Rigveda proper is assigned to one of four successive periods, is a true adumbration of the historical development of the whole literature, and should be a real assistance to the study of its meaning. On the other hand, I do not for a moment suggest that the materials permit of any accuracy in details. At the same time, I think it is conclusively shewn (if it has not been shewn long ago) that the hymns of the 'popular Rigveda' are in a true sense later additions, and further that these too are spread over a long period of time.

The conclusions I have reached have been in their main outlines published by me in the following articles:

L in the Rigveda (Festgruss an Rudolf von Roth, 1893, pp. 145–148).
Literary Epochs in the Rigveda (KZ. xxxiv, pp. 297–344).
Historical Vedic Grammar (JAOS. xviii 2).
Rigveda vii 33 (KZ. xxxvii, pp. 207–219).
The second Maṇḍala of the Rigveda (KZ. xxxvii, pp. 429–486).
Rigveda vii 18 (KZ. xxxviii, pp. 491–496).
Rigveda and Atharvaveda (JAOS. xxii, pp. 309–320).

These articles also contain my replies to the objections and criticisms which my propositions have called forth from several Vedic scholars.

Although my position has not yet won acceptance, I have received encouragement from more than one quarter to proceed to the publication of my views in a complete form. In so doing I have endeavoured to reduce controversy to a minimum, and to give instead with all possible fulness the materials from which I have drawn my own conclusions, but by which others in turn may be led to form more or less divergent views. I have not dropped the thread of historical theory which to my mind binds together in proper order a large collection of facts: but even if this thread be not altogether sound, the collections themselves can hardly fail to be of service to future students.

In elaborating this work I found that solutions were incidentally suggested to several important questions which affect the text of the Rigveda.

The first group of these questions has to do with the proposed 'resolutions' by which H. Grassmann in his *Wörterbuch zum Rigveda* (1873) has attempted to restore completeness to numerous verses in the Rigveda in the number of syllables: and more particularly with the

restoration of *índara* for *índra*, and of *-aam* for *-ām* in the genitive plural. Although the native commentators justify the principle of resolution, there have always been scholars who have questioned Grassmann's procedure, which in fact assumes a fluidity of pronunciation not known in any settled language. I trust that the treatment of these points in Ch. III will greatly reduce the uncertainty that has hitherto prevailed on these points.

The second group of questions has to do with the authority of the Saṁhitā text with regard to vowel quantities, and in particular with regard to the so-called 'Saṁhitā lengthenings,' that is the final vowels which are found with short quantity in the Pada-pāṭha text and in the native grammars, but (more or less regularly) with long quantity in the Saṁhitā text.

As the method of this book prohibits me from discussing the history of this question in the text, I take this opportunity of giving some account of it here. This seems the more desirable, as I hope this illustration will justify the cardinal principle which I have followed, namely to disregard in points of this character the authority not only of the native commentators, but also of the Saṁhitā as well as the Pada-pāṭha text, and to be guided solely by the general usage of the Vedic poets.

The current explanation of what I have termed the 'variant final vowels,' i.e. the final vowels of which the quantity varies in the Saṁhitā text, is derived from the unhistorical views of the native commentators, and is somewhat as follows. In certain positions in the verse metrical laws require long quantity: but the poets find themselves unable to provide words of the requisite measurement. They therefore introduce syllables of which the quantity is short, and give to those syllables an artificial long value by 'poetical license,' the syllables being thereby 'metrically lengthened.' This general theory is frequently asserted upon the authority of the two scholars who have dealt most fully with the question, namely Th. Benfey and J. Zubatý. But in fact the credit should rather be given to these writers of having shewn that the theory is untenable.

Only habit can explain the general acceptance of so remarkable a metrical theory: still Latin scholars will faintly recollect that the verse even of Virgil was thought not so long ago to require the occasional apology of 'metrical license,' and has not Horace said that at times *bonus dormitat Homerus*? In this case however a metrical license, of which the instances can be counted by the thousand, seems to destroy the nature of verse altogether. How are we to suppose that the poets should always find the metre embarrassing just as they

reached a final vowel? and why should they be embarrassed at all by the metre if they possessed in themselves the power to transmute at will a vowel quantity? In truth the two principles of 'resolution' and 'metrical lengthening' together, if unduly pressed, reduce metre to an absurdity, since by means of them any piece of plain prose can be shewn to correspond to some metrical scheme.

Benfey dealt with the question in a series of articles on the *Quantitätsverschiedenheiten*, which extend over the seven years 1874–1880 and were never completed. His studies in comparative language at once suggested to him an historical explanation, namely that the vowels in question were originally long, but in the course of time shortened. This explanation is at first quite tentative, but as his work proceeds is used with increasing confidence. He finds repeatedly that the long vowels are used in positions in which short vowels would be equally or more acceptable from the metrical standpoint: here of course the idea of 'metrical license' is out of the question. Still, from habit, Benfey continues to use the explanation 'metrical' wherever the long quantity suits the metre well, which is usually the case.

Zubatý took up the matter about ten years later (1888–1891) from a rather different standpoint. Assuming that in all these forms the Vedic poets were free to choose either the long or the short syllable, in fact that the quantity was 'doubtful,' he argues from the quantity actually found in the Saṁhitā text to the metrical preferences of the poets. In this way he has no difficulty in shewing that current theories as to the Vedic metres were often founded on a very slender basis of fact. Notably he corrected an error into which all previous writers had fallen, in supposing that the poets preferred short quantity in the third syllable of each verse. This imagined 'rule' had been imported from Greek iambic verse into the supposed iambic verse of the Rigveda without any enquiry as to the facts. Zubatý's work is remarkable for the completeness and orderly arrangement of his material, but unfortunately its publication was never completed.

I fear that my treatment of this subject on pages 108–140 will be thought complicated and difficult: but perhaps this will be more readily excused by those who are familiar with the voluminous writings and inconclusive results of my two predecessors. For many years I had avoided this subject as too difficult for treatment, and had intended to assume (with Zubatý) the correctness of the Saṁhitā text as a working hypothesis. But my study of the subject of 'resolution' shewed me that the Vedic poets were in the habit of following very definite standards of pronunciation, with only a small margin of choice in the case of words which were actually changing their pronunciation

in common speech. I felt therefore that I could not accept Zubatý's theory of optional quantity, and that a systematic study of Vedic usage must necessarily reveal in every case either a fixed or at any rate a preferential quantity. It required some time to examine and classify the many thousands of occurrences in the Rigveda, and it is not easy to put forward the detailed results in a form in which they can readily be followed. But the general conclusion is only strange in the sense that it is new. All the difficulties disappear when Benfey's suggestion is carried out, not in a hesitating or tentative fashion, but to its logical conclusion. A great number of final vowels are always long in Vedic usage, though in the Saṁhitā text they are often, and in the Pada-pāṭha text always, short: that is to say, the Saṁhitā text has partly, the Pada-pāṭha text entirely, failed to preserve the original quantity. The metrical position is not the cause which has produced long quantity in certain cases, but the hindrance which has prevented the corruption of the Saṁhitā text by the prevailing usage. In other endings the shortening can be traced in the later parts of the Rigveda itself. The instances in which any real doubt remains become in this way reduced to a very small number.

I am aware that in postulating original long quantity for many of these vowels, objections may also be raised by the writers on comparative grammar. But these objections seem in no way entitled to a hearing. In treating of the metre of Plautus or Virgil we deduce our facts directly from the usage of these writers, and the theories of comparative grammar must follow. There are numerous instances in which the forms used by Plautus are, from the broad standpoint of comparative grammar, of later date than the forms used by Virgil: but from the special standpoint of Latin literature the forms peculiar to Plautus are the archaic forms. If therefore it is urged that the verb-forms *bharā* (2 sing. imperative) and *bharatā* (2 plur.) are not, in the view of comparative grammarians, older than the forms *bhara*, *bharata*, it must be remembered, first, that this theory is to some extent founded upon the incorrect postulate of the Sanskrit grammarians that *bhara*, *bharata* are the true Vedic forms; and secondly, that even if the short vowel is really more primitive (and Benfey at least doubted this), the long vowel may, and indeed as the facts shew, must have established itself in the interval between the primitive period referred to and the times of classical Sanskrit.

This discussion may seem to lead to an unsatisfactory result in so far as it increases the doubts that must be felt as to the general correctness of the Saṁhitā text, and thereby seems to shake the solid structure *unde omnia cognita pendent.* But the errors of the text in

small details are so numerous that no commentator has ever left them unnoticed. The question rather arises whether the understanding of the Rigveda would not make better progress if the task of emendation were more vigorously taken in hand. Upon this question I have hardly ventured to enter in the body of the book, for a better knowledge of the metre seems to me an indispensable preliminary to textual correction: although in the *Metrical Commentary* I have indicated a fair number of simple alterations in the text which (if admissible on other grounds) have the advantage of removing metrical difficulties. But where difficulties of interpretation and of metre concur in the same verses, I have little doubt that the solution is to be found in that direction: and therefore I have suggested (though only in a tentative way) in Ch. IX this method of dealing with some of the hymns in the 'uneven lyric' metres, which are here for the first time recognised as entitled to rank as a distinct class of established metrical forms.

To the writers already named I am indebted, not only in regard to the matters specifically referred to, but also for suggestions and collections of material which extend over a large part of my work. There are many others to whom I am under obligations in some one or more particulars for their contributions to this subject either in their publications or in private communications. Such are Rudolf Roth (to whose memory I venture to dedicate this work as one of his old pupils, and to whose principles of Vedic interpretation I mostly adhere), A. Weber, A. Ludwig, R. Kühnau, R. Pischel, Karl Geldner, A. Meillet, A. A. Macdonell, E. W. Hopkins, and Emil Sieg. I fear the references given to these writers in the text very imperfectly represent these obligations.

It remains for me to acknowledge the direct assistance I have received in the preparation of this work. Professors H. Oldenberg and J. Zubatý have assisted me throughout by numerous criticisms and suggestions, and the latter also by placing at my disposal the unpublished part of his articles on the *Quantitätswechsel.* Professors C. Bendall and E. J. Rapson have kindly read my proofs throughout, as Professor Oldenberg has also done for a large part of the book: and each of these has in turn saved me from many errors which otherwise would have disfigured the work. To the liberality of the Cambridge University Press, assisted by a substantial grant from the Cambridge Philological Society, I owe it that the book has been produced with all the aids of modern typography without any cost to myself.

E. VERNON ARNOLD.

Bangor, *June*, 1905.

CHAPTER I.

GENERAL INTRODUCTION.

1. THE object of the present work is the study of the metre of the Rigveda in connexion with its history, and of the history of the Rigveda by the aid of the metre. In this study the fundamental questions which concern the metre of the Atharvaveda and other early Indian poetry are implicitly contained.

2. The historical standpoint is strange to Indian literary tradition. Men of learning who regard the Rigveda with the respect due to a book of sacred authority, who find in it the inspired source of the convictions and laws which hold together the social life of their country, must naturally look for unity and agreement in its parts. Scrupulously faithful in the preservation of every iota of its text, they seek to interpret its form and its meaning by absolute standards. To their diligence and sincerity we of the West are deeply indebted: for in this way a unique monument of the history of mankind has been preserved, and no small contribution made to its understanding.

3. But to students of the European tradition the Rigveda is not a book, but a library and a literature. Our acquaintance with the poetry of many other countries leads us quickly to the conviction that its ten *Maṇḍalas* or cycles have gathered up the work of many periods, and that the original composition of the hymns was probably the work of several centuries. During the period in which this poetry was produced, great political and social changes undoubtedly occurred: but of these there exists no record, except such as is contained in the pages of the Rigveda itself, or may be distantly inferred from our knowledge of the general history of mankind. It becomes therefore our task to study the Rigveda from within.

4. For this undertaking the material at our disposal is on the whole abundant. We have besides at our service native theories of metre, worked out by the authors of the *Prātiśākhyas* and the *Anukramaṇīs*: but we have no longer need of them, because the study of the text of the Rigveda enables us to ascertain for ourselves the principles which guided the Vedic bards[1]: and in regard to details, the native authorities appear to be no better informed than ourselves. We have the advantage of them in that we start free from the prejudices naturally engendered in India by the linguistic and metrical practice of the commentators' own times, and because we have a wider knowledge of the general history of language. On the other hand, we stand in danger of importing into our subject other prejudices, derived from too hasty comparisons with classical or modern verse, or from the instinctive desire to find short and simple solutions of the problems that arise in a great field of literature in which the workers are so few and the desire of completed knowledge is so keen.

5. Almost every European and American critic of the Rigveda has made some contribution towards the theory of its metre: but probably the present is the first attempt to comprise in one view the whole of the material available. As such it is necessarily tentative in character, and may be found to need correction in important details. In the present chapter it is proposed to state the general conclusions which have been accepted or independently reached by the author, and the nature of the evidence by which they are supported. In subsequent chapters the different parts of the subject will be considered in detail, and it is hoped that it will appear that the general theory presents a consistent and reasonable interpretation of the facts as a whole. If this is so, it will have a claim to be accepted by historical students as a sound working hypothesis: but if otherwise, the collections of material at least will be available for other investigators.

6. Western critics of Vedic metre, in dealing with isolated questions, fall into two schools, according as they are directly guided by textual or metrical principles. Some, having regard to the great antiquity and authority of the Saṁhitā text, feel

[1] F. Max Müller, *Hymns to the Maruts* (London, 1869), p. lxxvi.

alarmed at any proposal to tamper with it: and incline in all cases of doubt to maintain the text, and to admit a *metrical irregularity.* Others, again, recognizing the general skilfulness of the Vedic bards, propose in the same cases *textual restoration.* If the inclination of the one school were carried to an extreme, the 'theory of Vedic metre' would be merely a summary of the facts presented by the existing text, with the possible exception of such modifications as native authorities regard as permissible: if on the other hand a free field is left for the ingenuity of the second school, strict canons of metre will be laid down, and criticism will occupy itself with suggesting alterations of the text wherever it does not conform to them.

7. In spite of the logical dilemma, a very general agreement has been reached on many important points: and this fact at once shews that we can neither regard the text as final, nor the metrical standards as holding good without exception. If we can discover the logical ground on which the one or the other is to be preferred, further progress will be assured.

8. Now it is admitted that the text must be corrected in some points, as for instance in giving syllabic value to *y* and *v*, because without such correction the Rigveda is merely prose: and it is not conceivable that the arbitrary correction of two letters only of the alphabet could convert prose into verse on so large a scale. On the other hand, it is admitted that we have deviation from the usual metrical rules in such a hymn as ii 11, because it is inconceivable that textual incorrectness could cause so large a proportion of verses in one hymn to be defective in precisely the same way.

9. The principle underlying these admissions on either side is clearly *quantitative*: the multiplicity of instances constitutes the proof. Native as well as European commentators alike adopt without hesitation that hypothesis which accounts for the largest number of facts in the simplest way. If one textual correction will rectify ten verses, we make the textual correction: if the admission of one metrical variation or irregularity will accord with the text of ten verses, we admit the metrical variation. The full application of this principle can only be learnt by experience: but its short statement will sufficiently indicate the importance of a full collection of facts as a basis for any theory.

10. Western critics are far from unanimous in their views as to the historical relation of the different parts of the Rigveda. Still there is a very general agreement upon two points : (i) that the division of the Rigveda into maṇḍalas is, in part at least, based upon historical grounds, the different maṇḍalas (or their parts) being relatively homogeneous ; and (ii) that certain hymns appearing at the end of each of the first nine maṇḍalas, or of sections of these, and others constituting a large part of the tenth maṇḍala, are homogeneous in character with the Atharvaveda, and constitute later additions to the original Rigveda collection, or "Rigveda proper."

11. It may be said without hesitation that the two propositions just stated constitute the only possible basis for the historical study of the Rigveda. In consequence of their great importance they will be fully examined in the earlier chapters of this book : for the moment it will be sufficient to notice that they depend on arguments partly of language, partly of metre, each being held to confirm the other. As before, the arguments are quantitative in character. If in a particular collection forming part of the Rigveda certain features of language or metre recur with much greater frequency than in other parts, it is held that that collection is historically homogeneous, being the work either of one poet or of poets connected in time and in family. On the other hand, if in that collection we find one or more hymns in which these common features are absent, it is held that these are misplaced in the text, and should be assigned to some other author or period in accordance with their inner content.

12. The subject falls into the following divisions :—

(i) the text of the Rigveda ;

(ii) the metres ;

(iii) the rearrangement of the Rigveda in homogeneous parts ; and

(iv) the historical development of the art of versification.

No one of these divisions can be adequately treated apart from the others. In following the order laid down, it will be necessary to refer from time to time either to later sections of this chapter, or to the more detailed discussion with which subsequent chapters are occupied, in order to obtain a full survey of the facts.

(i) The Text of the Rigveda.

13. Our single first-hand authority for the text of the Rigveda is the "Saṁhitā" recension, which has been preserved from an unknown antiquity without any variants of importance. The "Pada-pāṭha" text is now acknowledged to be an early commentary upon the Saṁhitā, and cannot be set in opposition to its authority. Other Vedic texts repeat the matter of many hymns of the Rigveda in slightly differing forms, but in such cases the Saṁhitā text generally appears to have the advantage, and it may be inferred with some confidence that the other texts were historically derived from it.

The Saṁhitā text can therefore only be revised upon internal evidence, that of the metre being the most important.

14. The following restorations are amongst those generally agreed upon:—

(i) where the text, in accordance with the classical rules of Sandhi, combines the final vowel of one word with the initial vowel of the next, final *a ā* must occasionally, and final *i ī u ū* generally, be read as separate syllables.

(ii) where the text omits initial *a* after final *-aḥ* or *-e*, the initial *a* must usually be restored as a separate syllable.

(iii) in numerous words and endings the value of a separate syllable is, either necessarily or optionally, to be given to *y v* of the text: e.g. †*náriyaḥ* is to be read for *náryaḥ*, †*tuvám* for *tvám*[1].

(iv) in a few words long vowels or diphthongs are optionally to be read as equivalent to two syllables: thus *śréṣṭhaḥ* as †*śráyiṣṭhaḥ*, *gopá* as *gopáā*.

(v) a few words are regularly misrepresented: thus for *pāvaká* we must always read *pavāká*, for *suvānáḥ* almost always *svānáḥ*, for *mṛḷaya* always *mṝḷaya*.

15. In other cases restoration is less certain, because the metre itself is open to doubt. The following are the most important:—

[1] The technical spellings *náriaḥ*, *tuám* indicate the occasions on which such restorations are required. Though not in accordance with Indian practice, they have the advantage that they cannot be mistaken for Saṁhitā readings.

(i) in numerous verses some part of the noun *índra* follows the caesura, and the number of syllables in the verse appears to be ten, whereas most verses in the same hymn have eleven syllables. If we interpret *índra* metrically as a word of three syllables, e.g. *índara*, the verses in which the word occurs contain the normal number of syllables. But on the other hand *índra* is commonly a disyllable, and verses of ten syllables are sufficiently common in the Rigveda to suggest a metrical solution of the difficulty.

(ii) in numerous verses ending with some genitive plural form in *-ām* there appear to be only seven syllables, but if we read instead *-aam* the regular number of eight is obtained. But verses of seven syllables are in many such hymns fairly common, and these verses may be, and are by some critics, so interpreted.

(iii) the final vowel of many flexional endings and of several adverbs is given by the text sometimes as short, sometimes as long. The distinction to a large extent follows the preferences of the metrical rhythm : and it is not easy to determine whether the quantity given represents the true value of the ending, or an artificial pronunciation by which a slight irregularity of metre is glozed over. In these cases the Pada-pāṭha usually gives the short value, but this is only evidence of the pronunciation of the word at the time when this commentary was composed.

16. In the determination of the text of the Rigveda that of the metrical value of words and syllables is implicitly contained. The metrical value of a word depends solely upon the number and succession of the short and long syllables which it contains, without regard to the position of the accent. A syllable containing a long vowel or diphthong is necessarily long, the only doubt arising when the long vowel or diphthong is final, and the next word in the same verse begins with a vowel. In such cases the quantity of a final diphthong is that of its prior element, as is shewn by a correct text in *dáma á* (for *dáme á*), *tásmā adāt* (for *tásmai adāt*): but the quantity of a long final vowel when not combined by Sandhi is not always easy to determine.

A syllable the vowel of which is followed by two consonants is long. One or both of these consonants may belong to a word following, provided that it belongs to the same verse. The sounds represented by *ṁ ḥ* are for this purpose recognized as full con-

sonants: and the Vedic *ḻh* (also variously represented by *ḷh* or *ḍh*) is equivalent to a double consonant.

17. The following stanza will illustrate the general character of metrical restoration in the Rigveda:—

(i) Saṁhitā text (following Aufrecht's edition):—

vayám adyéndrasya préṣṭhā vayáṁ śvó vocemahi samaryé | vayám purā́ máhi ca no ánu dyū́n tán na ṛbhukṣā́ narā́m ánu ṣyāt ||

(ii) Text metrically restored:

vayám adyā́ índarasya práyiṣṭhāḥ
vayáṁ śuó vocemahi samaryé |
vayám purā́ máhi ca na ánu dyū́n
tán na ṛbhukṣā́ naráam ánu ṣyāt ||

i 167 10.

(ii) The Metres.

18. The units of Vedic metre are the 'verse,' the 'stanza,' and the 'hymn.'

19. A *verse* consists most commonly either of eight syllables, when we distinguish it as a *dimeter* verse: or of eleven or twelve syllables, both of which varieties are included under the name *trimeter* verse.

20. The number of syllables in a verse is not quite rigidly prescribed. Thus many dimeter verses contain seven syllables only: such verses, if they correspond in rhythm to an ordinary dimeter verse with loss of the last syllable, we term *catalectic* dimeter verses: if otherwise, the more general name *heptasyllabic* may be used.

21. Similarly, trimeter verses which contain only ten syllables are not uncommon, such verses being usually equivalent to the verse of eleven syllables with the loss of a syllable before or after the caesura. These shorter verses may be termed *decasyllabic.*

22. The most typical forms of the *stanza* are

(i) the *Anuṣṭubh,* which consists of four dimeter verses, and

(ii) the *Triṣṭubh,* which consists of four trimeter verses, each of eleven syllables.

Four trimeter verses, each of twelve syllables, form a *Jagatī* stanza.

23. Stanzas may contain more or fewer verses than four. Thus the *Gāyatrī* consists of three dimeter verses, the *Paṅkti* of five, the *Mahāpaṅkti* of six: whilst three Triṣṭubh verses form the metre known as *Virāj*, and two decasyllabic verses that known as *Dvipadā Virāj*.

24. Stanzas may also consist of combinations of dimeter and trimeter verses, the latter being then usually of twelve syllables: all metres of this type we group as *lyric metres*. Lyric metres may also include verses of four syllables, and even of sixteen, but these are comparatively rare. The most important lyric metres are *Uṣṇih* (8. 8. 12 or 8. 8. 8. 4), *Kakubh* (8. 12. 8), *Bṛhatī* (8. 8. 12. 8), *Satobṛhatī* (12. 8. 12. 8), and *Atyaṣṭi* (12. 12. 8, 8. 8, 12. 8).

25. The strophe (*pragātha*) is comparatively rare in the Rigveda, and consists of the combination of a Kakubh or Bṛhatī stanza with a Satobṛhatī stanza.

26. A few hymns are composed of lyric stanzas of very various structures: these we call hymns in *mixed lyric* metres.

27. The rare combination of verses of eight and eleven syllables in one stanza gives *uneven lyric* metre.

28. A *hymn* may contain any number of stanzas, but usually it consists of not less than three or more than fifteen stanzas, generally uniform in character, except in the case of strophic and 'mixed lyric' hymns. It is also not uncommon for the last stanza of a hymn to contain one or even two additional verses.

29. Where the number of stanzas in a hymn is very large, or the metre suddenly changes, it becomes probable that we have a *composite* hymn, that is, two or more hymns combined in the Saṁhitā text.

The number of such composite hymns in the Rigveda is very large: but the hymns thus combined are usually homogeneous in character, and, if so, it is not necessary for the present purpose to separate them. If, however, the suspicion arises that one of the hymns thus combined differs in date or character from another to which it is joined, it becomes at once expedient to treat them as separate hymns.

30. The definitions just given may be said to determine the *external form* of the different metres, and describe their more

obvious characteristics. In accordance with them the metres may be grouped as belonging respectively to (*a*) the lyric, (*b*) the Anuṣṭubh, (*c*) the Triṣṭubh-Jagatī *families* respectively. The lyric metres being practically unknown in later literature, may be presumed to belong to the more distinctively early parts of the Rigveda.

31. We proceed to consider the *internal form*, or rhythm, of the different kinds of verse. The internal form is even less rigidly defined than the external, and is treated by native commentators as of comparatively small importance. There are few parts of the verse in which the poets do not consider themselves free at times to depart from the usual rhythms, so that it may perhaps be said that there are no 'rules' of rhythm in the Rigveda. On the other hand, there is no considerable part of the verse in which certain rhythms are not steadily favoured, and others avoided: everywhere there exist *metrical preferences*. In consequence of the greater elasticity of the internal form, its study is more difficult, but at the same time yields results of greater historical importance than the study of external form.

32. In all metres in the Rigveda the quantities of the first and last syllables of each verse are indifferent, and (with some exceptions) each verse is independent in structure.

33. In almost all metres a general iambic rhythm may be noticed, in the sense that the even syllables, namely the second, fourth, and so on, are more often long than short. Hence it has been supposed that Vedic metre has arisen historically from some combination of iambic 'feet,' such as is found in so many Greek metres. This supposition meets with many difficulties, and the use of the terms 'dimeter' and 'trimeter' verse in this book is not intended to imply acceptance of any such historical theory.

34. In all metres the rhythm of the latter part of the verse is much more rigidly defined than that of the earlier part. Hence it has often, but incorrectly, been supposed that the earlier part of the verse is non-rhythmical.

35. In the early part of the verse there is a general preference for long syllables, in the latter part of the verse for short syllables. These preferences modify considerably the general iambic rhythm prevailing in both parts.

36. The dimeter verse falls naturally into two *parts*, or *members*, each consisting of four syllables. There is no caesura. We distinguish the two parts as the *opening* and the *cadence*.

37. In the opening the first syllable is indifferent, according to § 32. The second and fourth syllables are preferably long (§ 33), but often short (§ 34). As to the third syllable, the principles laid down in §§ 33, 35 appear each to neutralise the other, so that the quantity of this syllable is indifferent. But if the second syllable is short, the third is almost invariably long. This fact seems to imply some principle of transfer of metrical weight, which may be described by the term *syncopation*, used in a somewhat similar way in modern music.

38. In the cadence the fifth and seventh syllables are almost always short (§§ 33—35), but it is not unusual to find a short syllable in the sixth place also (§ 35).

39. The following stanza, in which the division into parts or members is marked by upright lines, is therefore fairly typical of Vedic dimeter verse:—

tuám̐ valá|sya gómataḥ |
ápāvar ad|rivo bílam |
tuám̐ devā́ | *ábibhyuṣas* |
tujyámānā|sa āviṣuḥ ||

i 11 5.

40. In Gāyatrī stanzas preference is sometimes shewn for a trochaic rhythm in the cadence. Hymns in which such preference is fairly consistent are said to be in the *Trochaic Gāyatrī* metre. In the following stanza all the verses have a strict trochaic cadence:—

ukthám̐ caná | *śasyámānam* |
ágor arír | *ā́ ciketa* |
ná gāyatrám̐ | *gīyámānam* ||

viii 2 14.

41. An important variation of the Anuṣṭubh stanza is found in those parts of the Rigveda which have been already referred to (§ 10) as similar in character to the Atharvaveda, and is regular in the Atharvaveda itself.

In this variation the verses are grouped in pairs, so that the stanza consists of two distichs, and each distich of two dimeter

verses. In each distich the cadence of the first verse and the opening of the second are modified in the direction of lengthening the third syllable.

In order to make clear the nature of this change, we give to the last part of the first and third verses of the stanza the special title *semi-cadence*, and to the opening of the second and fourth verses the title *re-opening*. The variation may then be defined as follows:—

The seventh syllable, which in the cadence is regularly short, becomes in 'semi-cadence' frequently long.

The third syllable, of which the quantity in the opening is indifferent, becomes almost invariably long in the 're-opening.'

To this metre the name of 'later Anuṣṭubh' has been given, on the ground that it is only found in the later additions to the Rigveda. Without questioning the truth of this view, it may be better to choose a more colourless epithet, and the name *epic Anuṣṭubh* is justified by the resemblance between this metre and that of the epic *śloka*.

The following stanza shews a fully developed 'epic' rhythm: but the Rigveda shews every gradation from the normal Anuṣṭubh rhythm to this.

vāyúr asmā | úpāmanthat |
pinásṭi smā | kunannamā́ |
keśī́ viṣá|sya pátreṇa |
yád rudréṇā|pibat sahá ||

x 136 7.

42. Trimeter verse may be analyzed in two ways:—

(i) into two *parts*, as separated by the *caesura*, which regularly follows either the fourth or the fifth syllable: or

(ii) into three *members*, namely (*a*) the *opening*, which consists of the first four syllables; (*b*) the *break*, consisting of the fifth, sixth, and seventh syllables; and (*c*) the *cadence*, which includes the remaining syllables, beginning with the eighth.

43. In the case of Triṣṭubh verse, the two parts consist either of four and seven syllables, or of five and six syllables each, according as the caesura is *early* (that is, after the fourth syllable), or *late* (that is, after the fifth syllable). If the caesura is early, we have a short first part and a long second part: if late, we have a long first part and a short second part.

In the case of Jagatī verse, the second part is in each case longer by one syllable.

In all cases the second part regularly begins with two short syllables.

44. The 'opening' of trimeter verse, if the caesura is early, is identical in rhythm with that of dimeter verse. But if the caesura is late, the iambic rhythm is much more strictly observed, and we have a further example of syncopation in the principle that if the fourth syllable is short, the fifth must be long.

45. The middle member of trimeter verse is termed the 'break' because the general iambic rhythm is broken at this point by the preference for two short syllables after the caesura. The remaining syllable is usually long: so that the most regular forms are ‖ ⏑ ⏑ – and – ‖ ⏑ ⏑, where the symbol ‖ marks the position of the caesura.

46. Sometimes the general iambic rhythm is not broken in the middle part of the verse, which therefore takes one of the forms ‖ ⏑ – ⏑ or ⏑ ‖ – ⏑. Hymns in which such rhythms are prevalent, as is the case in particular in the seventh Maṇḍala, may be said to be in *Iambic Triṣṭubh* (or *Jagatī*) metre.

On the other hand, a still stronger contrast to the iambic rhythm is not uncommon after an early caesura, when the break takes the form of a cretic (‖ – ⏑ –). Hymns in which this rhythm is favoured may be said to be in *Cretic Triṣṭubh* (or *Jagatī*) metre.

The iambic and cretic variations are occasionally found in all parts of the Rigveda, but they are only to a small extent combined in the same hymns. Hymns in the lyric metres incline to the employment of iambic variations, which therefore appear to be characteristic of the more distinctively early parts of the Rigveda.

47. The 'cadence' of trimeter verse shews the same general rhythm as that of dimeter verse. Thus the ninth syllable, and in Jagatī verse the eleventh, are regularly short: the eighth and the tenth are regularly long, but either or both are occasionally short.

We are, however, able to trace a progressive tendency to eliminate the employment of short syllables in the eighth and tenth places. Thus it is only in a small part of the Rigveda that

a short tenth syllable is at all common: whilst the short eighth syllable is chiefly found in the shape of a syllable containing a short final vowel. The employment of these final syllables in a position from which other short syllables are excluded requires careful investigation, and has evidently some connexion with the varying quantities which, as has been already noticed (§ 15 iii.), the Saṁhitā text assigns in many cases to final vowels.

48. The following stanzas illustrate the most important forms of Trimeter verse, the division of the 'members' being again shewn by perpendicular lines:—

Normal Triṣṭubh stanza:—

bṛ́haspátiḥ ‖ | *prathamáṁ* | *jā́yamānaḥ* |
mahó jyóti|ṣaḥ ‖ *para|mé víoman* |
saptā́sias ‖ | *tuvijā́|tó ráveṇa* |
ví saptáraś|mir ‖ *adha|mat támāṁsi* ‖

iv 50 4.

Normal Jagatī stanza:—

ádadā ár|bhām ‖ *maha|té vacasyáve* |
kakṣī́vate ‖ | *vṛcayā́m* | *indra sunvaté* |
ménābhavo ‖ | *vṛṣaṇaś|vásya sukrato* |
víśvét tā́ te ‖ | *sávane|ṣu pravā́ciā* ‖

i 51 13.

Triṣṭubh stanza with iambic variations:—

agníṁ vo de|vám ‖ *agní|bhiḥ sajóṣāḥ* |
yájiṣṭhaṁ dū|tám ‖ *adhva|ré kṛṇudhvam* |
yó mártie|ṣu ‖ *nídhru|vir ṛtā́vā* |
tapurmūrdhā ‖ | *ghṛtá-an|naḥ pavākáḥ* ‖

vii 3 1.

Jagatī stanza with cretic variations:—

imáṁ stómam ‖ | *árhate* | *jātávedase*
rátham iva ‖ | *sám mahe|mā manīṣáyā* |
bhadrā́ hí naḥ ‖ | *prámatir* | *asya saṁsádi*
ágne sakhyé ‖ | *mā́ riṣā|mā vayáṁ táva* ‖

i 94 1.

49. 'Decasyllabic' verses correspond generally to Triṣṭubh verses with the omission of a syllable immediately before or after the caesura: this omission we term a *rest*. Two types are used with sufficient regularity to have given special names to the

metres of the hymns which contain them: but these, as well as others, are frequently found in combination with Triṣṭubh verse.

50. The *Virāṭsthānā* verse has a rest at the fifth place, followed by a trochee, as:—

rā́si kṣáyaṁ ‖ | · *rā́si* | *mitrám asmé* |
rā́si śárdha ‖ | · *indra* | *márutaṁ naḥ* |
sajóṣaso ‖ | · *yé ca* | *mandasānā́ḥ* |
prá vāyávaḥ ‖ | · *pānti* | *ágraṇītim* ‖

ii 11 14.

51. The *Dvipadā Virāj* verse has a rest at the sixth place, the quantity of the seventh syllable being indifferent: the two parts are then so similar in form that the stanza of two decasyllabic verses may also be described as containing four verses of five syllables, or *pentads.*

Example:—

rayír ná cit|rā́ ‖ · *sū́|ro ná saṁdṛ́k* |
áyur ná prā|ṇó ‖ · *nī́|tyo ná sūnúḥ* ‖

i 66 1.

Here the division into members is only of historic interest, shewing the relation of this metre to the Triṣṭubh.

52. In two hymns of the Rigveda a similar metre is based upon the Jagatī verse, the 'rest' occupying the position of the syllable first following the caesura, whether early or late. To this metre, following the traditional name of the author of the hymns, we may give the name *Bhārgavā.* If the rest be denoted by a point ·, the most common forms of the break in Bhārgavā verse are ‖ · ⏑ – | and ⏑ ‖ · – |.

The following stanza is entirely composed of Bhārgavā verses, the two types alternating:—

śriyé máryā|sa ‖ · *añ|jī́m̆r akṛṇvata* |
sumárutaṁ ‖ | · *ná pūr|vī́r áti kṣápaḥ* |
divás putrā́|sa ‖ · *ḗ|tā ná yetire* |
ādityā́sas ‖ | · *tá ak|rā́ ná vāvṛdhuḥ* ‖

x 77 2.

53. It seems evident that the decasyllabic metres (amongst which we include the Bhārgavā) presuppose and are derived from the more common trimeter metres. Their precise relation

to them is an important subject of investigation. As none of these metres are found in the Atharvaveda or later literature, there is a presumption that, like the lyric metres, they belong to the distinctively early parts of the Rigveda.

54. An important feature in trimeter verse is *contamination*, or the combination in one verse, stanza, or hymn of parts that do not correspond. Contamination may be external or internal.

55. *External contamination* is the combination of Triṣṭubh and Jagatī verses in the same stanza, and of Triṣṭubh and Jagatī stanzas in the same hymn. In hymns of which the general character is Jagatī it is quite usual for one or two Triṣṭubh stanzas or verses to appear towards the end of the hymn; consequently it is rather the absence of such variations that calls for notice, at least in hymns of any length. But the contamination of a Triṣṭubh hymn by Jagatī is only exceptional in the Rigveda, though very common in the Atharvaveda and later verse, down to and including the epic period. It forms therefore a connecting link between the Rigveda and this later literature.

56. *Internal contamination* is the combination of two parts of a Triṣṭubh verse which correspond to different positions of the caesura. The combination of two parts consisting of four and six syllables respectively gives the equivalent of a decasyllabic verse with a rest at the caesura; verses of this type, whatever their origin may be, are fairly common in all parts of the Rigveda, as for example

inó rājann | · ‖ *ara*|*tíḥ sámiddhaḥ* | x 3 1 *a*.

The combination of two parts consisting of five and seven syllables respectively may be termed the *hybrid* verse. It is often found in the same hymn with external contamination: the two features are exemplified in the first and third verses respectively of the following stanza:—

uruvyácā | *no* ‖ *mahiṣáḥ* | *śárma yaṁsat* |
asmín háve ‖ | *puruhū*|*táḥ purukṣúḥ* |
sá naḥ prajā|*yai* ‖ *hari*|*aśva mṛḷayā* |
índra mā́ no ‖ |*rīriṣo* | *mā́ párā dāḥ* ‖

x 128 8.

The 'hybrid' verse is again a connecting link with the Atharvaveda and later literature.

(iii) The Rearrangement of the Rigveda.

57. In the Saṁhitā text the hymns of the Rigveda are arranged in three principal groups, of which the largest extends from i 51 to the end of vii, and consists of fourteen collections of hymns arranged in the ascending order of the number of hymns contained in each: the hymns to Agni coming first, then those to Indra, in each collection. These are usually termed the *family collections*, each being ascribed by tradition to a particular family of bards.

From i 1 to 50, and in viii we have another series of family collections, in which the arrangement is less regular, and the Agni hymns do not necessarily stand first. These collections are on the average much shorter than the series first mentioned.

The ninth maṇḍala contains only hymns addressed to *Soma Pavamāna*. It has been thought, not without reason, that this book marks the beginning of an attempted new recension of the Rigveda, in which the whole body of hymns was intended to be arranged according to the deities addressed. It is fortunate for historical investigation that this attempt was carried no further.

In the tenth maṇḍala we find a series of collections arranged in the descending order of the number of hymns in each, and extending from x 1 to x 84. From x 85 to 191 we find single hymns arranged in the descending order of the number of stanzas contained in each.

58. It is clear that the arrangement of the collections as wholes is of little or no importance to us, being based almost entirely upon mechanical considerations. Within each collection also the arrangement is generally mechanical, and therefore without value. There remains the possibility that the hymns in each collection may nevertheless be on the whole homogeneous: and this supposition is very generally confirmed by an examination of the contents of the separate collections.

59. The most striking features which suggest that a collection is homogeneous are the following:

(i) the use of the family name of the authors in the separate hymns;

(ii) the use of a special refrain verse; and

(iii) the use of metres or rhythms peculiar to the collection.

Some or all of these indications combine to confirm the ascription of the hymns of Maṇḍala vii to the Vasiṣṭha family, or (as we may shortly express it) to Vasiṣṭha: and that of the hymns of Maṇḍala vi to Bharadvāja. In the same way we find reason to ascribe the collections i 36—43, 44—50, viii 1—5, 6—11, 32—34 and 49—59 to Kaṇva, i 165—191 to Māna, i 58—64 and 74—93 to Gotama, viii 19—22 to Sobharī, 23—26 to Vyaśva, 35—38 to Śyāvāśva, and x 20—26 to Vimada. All these collections are marked by the fact that their metrical forms are not only different from those which prevail in later literature, but also almost peculiar to each family.

There seems a presumption that all these collections belong to a period of originality and rivalry between the bardic families, which we may provisionally name the *bardic period.*

To this period we should also be inclined on metrical grounds to assign the collection i 127—139, perhaps to be connected with the name of Divodāsa; and the hymns ix 98—111, each of which corresponds to some one of the collections in this class. The collections i 140—164, ii, and v each contain a nucleus of hymns of similar metrical distinctiveness, which may be ascribed to Dīrghatamas, Gṛtsamada, and Atri respectively: but very many of the hymns in these collections are of a more normal character.

The composition of the hymns of this group may easily be supposed to have extended over a long period of time, and in each family over several generations.

60. In other collections we find that two metres are almost exclusively employed, namely, Triṣṭubh and Gāyatrī, and that in these there is great regularity both of external and internal form. Such collections are i 1—11, 12—23, 24—30, iii, iv, and ix 1—97. Refrain verses and authors' names are very rare in these collections, the name of Kuśika being on the whole the most prominent: and in the metre there is little to differentiate one collection from another. It is natural to refer all these hymns to the same general period, and to conceive it as one in which perfection rather than originality of form was the aim. Such a period would seem to be necessarily later than that last described, and we name it provisionally the *normal period.*

61. The groups i 31—35, 94—115, and those which extend from x 33 to x 84 employ almost exclusively Triṣṭubh and Jagatī

metre, and include a large proportion of hymns in which cretic rhythm is favoured. Authors' names are again wanting, though refrain verses sometimes occur. The linguistic forms which characterize the Atharvaveda begin to appear with some frequency. Although these groups form a comparatively small part of the Rigveda, they seem to have a character of their own, and to belong to a period of transition which may be provisionally named the *cretic period,* with reference to the distinctive rhythm often found in these hymns.

62. Last in order, but of well-recognized importance, is that part of the Rigveda which resembles in form and character the Atharvaveda. Its metrical characteristics are the 'epic' Anuṣṭubh and 'contaminated' Triṣṭubh. In many of the hymns, however, these variations are only occasional, and some hymns, though seldom such as contain more than four or five stanzas, shew the normal forms of the Anuṣṭubh and Triṣṭubh, and of other metres characteristic of the Rigveda as a whole. The only considerable group of hymns of this type recognized by the Saṁhitā text is that of the funeral hymns, x 14—19. Other hymns appear at the end of the respective Maṇḍalas, or of those sections which comprise the Agni or Indra hymns, or are appended to single hymns with which they are not homogeneous; whilst a very large proportion are included in the tenth Maṇḍala. These hymns, as we have already noticed (§ 10), are usually ascribed to a later period than the rest of the Rigveda, although there is good reason to think them earlier in date than the existing recension of the Atharvaveda. It does not, however, seem well to call them here by the name 'late Rigveda,' by which we should be pledging ourselves to conclusions that are merely provisional. The name *popular Rigveda* has recently been given to these hymns, partly on account of their subject-matter, which includes myths, dramatic colloquies, and charms, and may therefore be supposed to appeal chiefly to the common people: and partly because of the relatively modern form of language, which at the time must certainly have had a 'popular' character, in contrast with the 'hieratic' diction of the remaining hymns. We may use this convenient title, but must not forget to mention that in this part of the Rigveda are also contained some abstruse philosophical and cosmogonical speculations.

63. We have thus outlined a rearrangement of the contents of the Rigveda into four principal groups, each containing subdivisions corresponding to the arrangement of the text of the Rigveda itself. This rearrangement is necessarily tentative, and the titles given to each group are intended merely to facilitate reference and to aid the memory. Such titles as 'bardic' and 'popular' may easily be found misleading if they are supposed to indicate in any adequate way the general history of Vedic poetry from the standpoint of the developement of social institutions: such a study lies beyond the purpose of this book.

(iv) The Historical Developement of the Art of Versification.

64. The time has perhaps hardly come when a fair estimate can be made of the literary and aesthetic powers of the Vedic bards: but it is important to examine the conditions of the mechanical problems presented to them, and to form some estimate of the skill shewn by them in handling their material. The sketch already given of the metrical contents of the Rigveda has shewn that each period, except the 'normal' period, was inventive. The bards were occupied in constructing fresh metrical schemes, as well as in producing verse following established models. They frequently compare their craft to the highest kind of workmanship known to them, that displayed in the construction of a war-chariot: and they shew confidence that a 'new' song will be more pleasing to the gods than one which is old-fashioned. It is a common-place of Western criticism that in many of the mechanical arts the Hindu workman follows too submissively ancient rules and models. But no such statement can justly be made with regard to the poetic literature of India, either ancient or modern: rather the faculty of inventing and appreciating new and delicate variations of rhythm seems to be a special gift of the race.

65. The comparison of the earlier parts of the Avesta indicates that the first Vedic poets were not far from the period when verse was measured solely by the number of syllables, without any regard to their quantity. We have already noticed (§ 32) that the quantity of initial and final syllables is always indifferent in

the Rigveda, and we have every reason to suppose that this feature is inherited from the earlier period of purely syllabic measurement. But in all other parts of the verse we find rhythmical tendencies, which determine with varying regularity the quantity required in each position.

66. The principle of alternation of short and long syllables is simple, and we may well believe that the Vedic bards could have carried it to mechanical perfection, had they so desired. But in addition they were guided by other metrical motives, some of which have been described above (§§ 34, 35). Above all, they were actuated by the desire to combine these motives, and thus give variety to their metre. We are not perhaps entitled to ascribe the 'break' of trimeter verse to a deliberate design of interrupting the iambic rhythm, because it is quite possible that the caesura and the two short syllables that follow it may have been earlier in date than any such rhythm. But the 'cretic' rhythm certainly suggests a deliberate aiming at variety of form: and if it be granted that the 'epic' Anuṣṭubh is based upon the Anuṣṭubh of the Rigveda proper, the motive of the change seems evidently to be the same.

67. 'Contamination' readily suggests careless workmanship, and may in some cases have been due to this cause. But it is also a ready instrument of the inventive temper. The historical relation of Triṣṭubh and Jagatī verse has often been discussed: and if one of the two is historically the earlier, the Triṣṭubh has certainly the better claim to this position. Either then Jagatī has been derived from Triṣṭubh by contamination with dimeter cadence, or a dimeter verse added to a similar half-verse has been assimilated to the rhythm of the Triṣṭubh. By one method or the other a metre not without a beauty of its own has been constructed. The contamination at a later period of Triṣṭubh with Jagatī did not lead to the construction of any harmonious metre: but perhaps in principle it is not to be distinguished from that mingling of the lyric metres from which grew the Bṛhatī-Satobṛhatī strophe, which is probably generally recognized as the most beautiful metrical form of the Rigveda.

68. The origin of the decasyllabic verse is a matter as to which a conjecture will be hazarded later (Ch. VIII), but it is only

through this stage that we can account at all for the existence of the Dvipadā Virāj or Pentad metre, which was actually brought to as polished a perfection as any metre of the Rigveda.

69. In all these cases it is not hard to recognize that apparent irregularity is the result of the inventive spirit, sometimes leading to the construction of new and harmonious forms, sometimes apparently ending in failure. This observation cannot fail to suggest reserve and care before bringing forward any suggestions of incompetence against the versifiers or of carelessness against the editors of our text. It is difficult to think that a professional bard should without motive have left his verse with an irregular rhythm, when any European scholar, without serious practice of the art of versification, can put it into order for him with hardly a perceptible alteration in the meaning. It is also difficult to think that professional reciters and their instructors could by mere accident have left stanzas in a shape which must make them a perpetual burden to the memory. In these 'irregularities' there may be meanings not easily recognized, and for this reason they deserve to be carefully studied.

70. To whatever conclusions we may further be led in detail, it must be plain that as works of mechanical art the metres of the Rigveda stand high above those of modern Europe in variety of motive and in flexibility of form. They seem indeed to bear the same relation to them as the rich harmonies of classical music to the simple melodies of the peasant. And in proportion as modern students come to appreciate the skill displayed by the Vedic poets, they will be glad to abandon the easy but untenable theory that the variety of form employed by them is due to chance, or the purely personal bias of individuals: and to recognize instead that we find all the signs of a genuine historical developement, that is of united efforts in which a whole society of men have taken part, creating an inheritance which has passed through the generations from father to son, and holding up an ideal which has led each in turn to seek rather to enrich his successors than to grasp at his own immediate enjoyment. If this was so, then the Vedic bards also are to be counted amongst 'great men, and.....such as sought out musical tunes, and set forth verses in writing.'

CHAPTER II.

THE POPULAR RIGVEDA.

71. THE 'popular Rigveda' consists of hymns which contain about one-sixth part of the matter of the Rigveda, and are marked out from the remainder by differences of language, metre, and subject, and by their position in the collection. Of these hymns a large proportion are repeated in the first nineteen books of the Atharvaveda, often with slight differences in the arrangement of the stanzas and in phraseology: and in their general character these hymns can hardly be distinguished from the remaining verse portions of the Atharvaveda.

72. The hymns which, according to the definition just given, plainly belong to the popular Rigveda are the following, those of which either the whole or more than one stanza is repeated in the Atharvaveda being distinguished by the affixed letter *a*:—

i 23 16–18 *a*, 19–21 *a*, 22–24 *a*, 50 10–13 *a*, 162, 163 *a*, 164 *a*, 191 *a*; ii 32 6–8 *a*, 42, 43; iii 53 17–21, 22–23; iv 18, 57 4–8 *a*; v 40 5–9, 78 5–9; vi 28 1–7 *a*, 8 *a*, 47 26–28 *a*, 29–31 *a*, 74 *a*, 75 *a*; vii 50, 55 5–8 *a*, 59 12 *a*, 103, 104 *a*; viii 58, 59 6–7, 91 *a*; ix 5 8–11, 67 31–32, 112, 113, 114; x 9 6–7 *a*, 8–9 *a*, 10 *a*, 14 1–12 *a*, 13–16 *a*, 15 *a*, 16 1–10 *a*, 11–14 *a*, 17 *a*, 18 *a*, 19, 24 4–6, 34, 42 9–11 *a*, 56 4–7, 57 *a*, 58, 59 5–10, 60 7–12 *a*, 71, 72, 81, 82, 83 *a*, 84 *a*, 85 *a*, 86, 87 1–21 *a*, 88, 90 1–15 *a*, 16 *a*, 97 *a*, 98, 103 *a*, 107 *a*, 109 *a*, 114, 117, 121 *a*, 125 *a*, 128 *a*, 129, 130, 135, 136, 137 *a*, 142 7–8 *a*, 145 *a*, 146, 151, 152 *a*, 154 *a*, 155, 158, 159, 161 *a*, 162, 163 *a*, 164 *a*, 165 *a*, 166, 169, 173 *a*, 174 *a*, 177, 181–183, 184 *a*, 186, 189 *a*, 190, 191 2–4 *a*.

Sufficient evidence in each case is indicated in the 'Table of Hymns' at the end of the book.

73. In some hymns and fragments a doubt arises as to whether they should be referred to the popular Rigveda or not, either because the characteristic features of the two groups of hymns are mixed, or because they are almost or entirely wanting.

Although hymns of this kind are on the whole fairly numerous, yet relatively they form only a small part of the Rigveda, and do not affect the broad contrast between the two groups.

The difficulties that occur differ in kind according as they affect large or small amounts of matter.

In the case of long hymns and collections of hymns characteristic features must necessarily occur with fair frequency, and difficulty only arises when the features of the opposite groups are found in the same hymn or collection. In such cases the general inference must be that the hymn or collection belongs to a transition period, as for instance the collections i 31—35, i 94—115, and those which extend generally from x 35 to x 84, which we have already assigned to the 'cretic' period (§ 61). Here the only real doubt is whether the transition period lies nearer to the one or the other of the two main groups: and this question is clearly one which should be reserved to a late stage of our enquiry.

But in the case of short hymns, and still more in that of detached verses, characteristic features may be altogether wanting, or so scanty as to give room for the play of chance. If however we can group together in any way these shorter hymns and fragments, it is possible that a general character will come to light in the group as a whole. For example, the single Triṣṭubh stanzas appended to many hymns, taken together, resemble in character the Rigveda proper: whereas the corresponding Anuṣṭubh stanzas resemble the popular Rigveda. Such generalizations are often of use in determining roughly the position of the single stanzas, although the inference may not be finally justified in certain cases.

In drawing up a definitive list of the hymns of the 'popular Rigveda,' we are going further than our general theory, strictly understood, permits us. In the first place the two groups of hymns are not sharply divided, but overlap. In the second place the evidence available, when analyzed, consists of probabilities only: and though the concurrence of many probabilities constitutes historical certainty, this concurrence is not existent in all details.

Against this theoretical objection must be set the great practical convenience of a definitive list, in which the errors can only be relatively few. In order to deal with the doubtful hymns it will be desirable to review the evidence available.

74. First in practical importance stand divergences of language, in which we include both grammar and vocabulary. These are so numerous that there are few stanzas in the Rigveda which do not contain one or two: and though the evidence of a small number of instances is not final, yet it is of great value in giving in almost all cases a first presumption as to the class to which a hymn belongs. In §§ 84—87 will be found lists of the distinctive linguistic features of each class of hymns, drawn up upon principles which are mainly mechanical, and therefore free from the influence of personal bias, though subject in detail to the occasional play of chance: and in the 'Table of Hymns' will be found stated the number of instances of each kind to be found in the hymns and stanzas, so far as it is necessary to treat them separately. It remains to consider how much importance can be attached to this kind of evidence in individual cases.

75. An examination of the distinctive grammatical forms as a whole shews us that the hymns of the Rigveda proper record an earlier stage in the developement of the Sanskrit language; for they shew that multiplicity of form in the stem-formation and flexion both of nouns and verbs which marks the earlier history of all Indo-European languages. The unthematic flexional forms of nouns, and the extended use of the perfect, aorist, subjunctive, and infinitive systems in verbs are particularly conspicuous. On the other hand the language of the popular hymns, though enriched by certain sounds hardly known to the Rigveda proper, shews a tendency to uniformity, obtained by the steady progress of certain favoured types in destroying or assimilating their rivals.

76. The differences of vocabulary lead directly to a somewhat different conclusion. Here divergence of style and subject-matter seem more prominent. Amongst the 'popular' words are a great number of Indo-European origin which must certainly have been familiar to the poets of the 'Rigveda proper,' though seldom used by them, having to do with the familiar objects and activities of ordinary life. Hence we are led to the contrast between the 'heroic' and the 'popular' language, and to the possibility that both may have been simultaneously in use for different purposes. Other words, however, support the inference of earlier date already drawn from the grammatical forms: nor is it possible to draw

a line between the two classes, which are in practice associated in all the hymns in which they occur.

77. As older words and forms may appear in later hymns either by direct imitation of particular models or by the unconscious effect of literary tradition, so the 'popular' words at least may find a place in the older hymns under the influence of some special subject-matter, and even later words and forms by anticipation of linguistic developements not yet established in literature. Amongst ourselves 'Bible' phraseology is still found in much current literature, whilst our lexicographers find many so-called 'American' neoterisms in early English records. In particular passages a minute criticism of the separate words and forms can lead to no practical result: and therefore in doubtful cases linguistic evidence seems to be of comparatively small importance. But in judging of large quantities of matter its cumulative weight is considerable; and this appears to make it certain that as a whole the popular Rigveda is really of later date.

78. The evidence of metre is, on the whole, more cogent than that of language: for though the external form of older hymns may be occasionally imitated later, yet this would seem to be impossible as regards the rhythm: for the younger poet either did not appreciate the rhythms used by his predecessors, or desired to improve them. The characteristic metres of the popular Rigveda have been described, viz. the 'epic' Anuṣṭubh in all its stages (§ 41), and the 'contamination' of Triṣṭubh metre by Jagatī (§ 54). In Anuṣṭubh verse a single occurrence of a long 7th syllable in 'semi-cadence' is a decided indication of popular character, whilst the absence of a short 3rd syllable in several successive 'reopenings' is almost as significant. On the other hand too much stress must not be laid on single instances of contamination in trimeter verse, for these are not uncommon in the hymns assigned to the 'cretic' period.

There seems every reason to suppose that the metres of the popular Rigveda are directly derived from those of the Rigveda proper, and consequently of later date.

79. The repetition of a complete hymn or fragment, or even of any part of it beyond one stanza, in the Atharvaveda is a strong indication of the later date. It appears from the list in § 72 that

more than one half of the hymns which clearly belong to the popular Rigveda are repeated with more or less completeness in the Atharvaveda: whilst of those hymns which clearly belong to the Rigveda proper only about a dozen are repeated, except by the quotation of single stanzas, viz. i 22 16—18, 19—21, 32, 50 1—9, 154; iv 2; v 46 7—8; vi 68 10—11; vii 32; viii 24; x 40. Single stanzas are drawn by the Atharvaveda from all parts of the Rigveda, but the repetition of such stanzas in the Atharvaveda is still of some weight, especially if they appear in the Rigveda to be detached from their context.

80. To the position of hymns and fragments in the Saṁhitā text considerable importance is to be attached. As we observe that the hymns which plainly belong to the popular Rigveda are almost all found in certain positions, namely at the end of complete collections, or of the Agni or Indra sections of those collections, or in the tenth Maṇḍala: it follows that we are likely to find other hymns of the same character similarly placed. Hymns which disturb the mechanical arrangement of each collection also deserve careful examination. With regard to that arrangement it will be sufficient to refer to the full discussion by Professor H. Oldenberg (*Prolegomena*, Chapter II) as a starting point: but it must be kept in mind that many of the oldest hymns in the Rigveda are found either out of the order or in the tenth Maṇḍala, as is conclusively shewn by the language and metre.

81. It is only when other indications fail that a consideration of the subject-matter of the poems becomes necessary. There is clearly a presumption that 'hymns' in the strict sense, that is poems in which the praise of the gods is the primary object, belong to the Rigveda proper: but this presumption fails when the deity is not known to or not homogeneous with the Pantheon of the Rigveda. So there is a presumption that 'charms,' that is poems in which the profit of the suppliant or the harming of his enemy is the primary object, belong to the popular Rigveda: but even amongst the early hymns we find a few in which relief from pains of conscience or disease is the main theme. Mythological narrations and dramatic dialogues are not entirely wanting in the Rigveda proper, though they are much more common later: whilst the converse appears to be true of poems with liturgical and

ceremonial subjects. Philosophical and cosmogonical poems, and those which contain proverbs or riddles, are generally late.

82. To discuss at any length the evidence affecting particular hymns would exceed the scope of this book, but there will be found in § 88 a list of all those hymns of the Rigveda with regard to which reasonable doubt seems to exist: and an asterisk is prefixed to those which appear to be more properly assigned to the popular Rigveda. The evidence of language and metre is given in the 'Table of Hymns' at the end of this book, and this table should also be consulted in each case.

In those cases in which the evidence is not quite sufficient to justify us in assigning a hymn to the popular Rigveda, it will generally be probable that it is not very much earlier in date, and therefore that we may have reason to refer it later to some period other than that of the earliest literature, that is, either to the 'normal' or the 'cretic' period.

APPENDIX I.

THE LINGUISTIC EVIDENCE OF DATE.

83. Notes.

The lists given in the following sections 84—87 are drawn up upon the mechanical principles described by the author in *Kuhn's Zeitschrift* N. F. xvii 4, pp. 436, 437, and give in a corrected and amplified form the lists on pp. 440—452 in the same article.

References to the occurrences in the Rigveda are only given when they are not readily accessible in such works as Grassmann's *Wörterbuch zum Rigveda*, Lanman's *Noun-Inflection in the Veda*, and Avery's *Verb-Inflection in Sanskrit.*

The *Vālakhilya* hymns are counted as hymns belonging to the eighth Maṇḍala, that is, as viii 49—59 inclusive. Consequently the remaining hymns of the Maṇḍala are counted as viii 60—103, not as viii 49—92. This reckoning agrees with Aufrecht's second edition of the Rigveda (Bonn, 1877), and with Max Müller's editions and Index.

An asterisk * is prefixed to all references to passages in the popular Rigveda. An asterisk prefixed to a word or form denotes that it is found in the popular Rigveda only.

A dagger † marks occurrences which depend upon correction of the text.

Words and forms are accented when any of the occurrences are accented.

In lists of compounds the Pada-pāṭha forms are often given for convenience of tabulation.

In reckoning the number of occurrences Aufrecht's printed text is followed, so that the refrain stanzas and verses which are found in many hymns are as a rule only counted once. Where one or more verses are repeated many times in a single hymn, three occurrences are reckoned.

The forms connected with metrical restoration are omitted here, as the subject is treated in the later chapters of this book.

84. A. Forms characteristic of the Rigveda proper.

1. From nouns in *-a*, the instrumental singular masculine or neuter in *-ā*. Masc. *ghaná* i 8 3b, 36 16a, 63 5d, ix 97 16c; *ghṛṇá*

i 52 6a, 141 4d, iv 43 6b, v 73 5d, ix 107 20c; *candrā* †iv 48 1c; *camasā* x 25 4e; *yajñā* i 168 1a *bis*, vi 48 1a *bis*; *himā* x 37 10b, 68 10a. Neuter: *ukthā* iv 33 10a, *kavitvā* x 124 7a, *ratnadhéyā* iv 34 1b, *ráthiā* i 53 9d, *vīríā* i 80 15b, *vṛṣatvā* i 54 2d, *sakhiā* iv 16 20c, viii 86 1d, x 23 7a, *sarvarathā* v 35 5c, x 160 1b, *suhávā* *x 141 4b: in *-tvanā*; *kavitvanā* viii 40 3c, *taranitvā* i 110 6c, *mahitvanā*, *vṛṣatvanā* viii 15 2c. The form *mahitvā* appears to remain longer in use. For details see Lanman's *Noun-Inflection in the Veda*, pp. 334—337: some of the instances are uncertain.

2. Old declensional forms from radical stems in *-ā*, *-a*: viz. the dat. sing. in *-e*, in *kīlālapé*, *dé*, *dhiyaṁdhé*, *paśu-ṣé*, *śucipé*, *śubhaṁyé*, *havirdé*; the gen. and abl. sing. in *-aḥ*, *-āḥ*, in *kṛṣṭipráḥ*, *jāspáti*, *jāspatyá*, *paśuṣúḥ*; the voc. sing. in *-ā*, in *ṛtupā*, *bhūridā*, *śukrapūtapā*, *śucipā*, *sutapā*, *somupā*; the instrum. pl. in *-ābhiḥ*, in *agrepā́bhiḥ*, *ṛtupā́bhiḥ*, *gopā́bhiḥ*: the loc. pl. in *-āsu*, in *ā́tāsu*: the dat. pl. in *-ā́bhyaḥ*, in *bhūridā́bhyaḥ*.

3. Comparatives and superlatives in *-ātara*, *-ātama*, in *aśvadā́-*, *aśvasā́-*, *indrapā́-*, *ojodā́-*, *madhupā́-*, *ratnadhā́-*, *varivodhā́-*, *vasudā́-*. *vājasā́-*, *sadāsā́-*, *sarvadhā́-*, *sahasradā́-*, *sahasrasā́-*, *sugopā́-*, *somapā́-*.

4. The accusative singular *mahā́m*.

5. The instrumental singular in *-ī*, text often *-i*, see § 158, in *ácittī*, *áprabhūtī*, **avyathī́*, *áhutī*, *iṣáṇī*, *úpaśrutī*, *upā́bhṛtī*, *ūtī́*, *ṛjunī́tī́*, *cittī́*, **júṣṭī*, *tapanī́*, *triviṣṭī́*, *dī́dhitī*, *dúṣṭutī*, *duṣṭutī́*, *dhītī́*, *nítiktī*, *níśitī*, *páriviṣṭī*, *purójitī*, *práṇītī*, *prábhūtī*, *práyatī*, *práyuktī*, *práyutī*, *matī́*, *vartanī́*, *vā́ṣaṭkṛtī*, *viṣṭī́*, *vītī́*, *vṛṣṭī́*, *śáktī*, *śaktī́*, *śámī*, *śruṣṭī́*, *sadhástutī*, *sadhrī́*, *sáhūtī*, *sudītī́*, *súnītī*, *supaptanī́*, *supráṇītī*, *sumatī́*, **súmitī*, *suvṛktī́*, *suśámī*, *suśastī́*, *suṣṭutī́*, *smáddiṣṭī*, *havíṣkṛtī*, *hástacyutī*, *hetī́*.

In some cases similar forms can be restored by the aid of the metre: viz. *aśánī*, *navatī́*, *návyasī*, *prámatī*, *saptatī́*, *sumatī́*, *hiraṇyáyī*; for the occurrences see § 139 iii.

6. The forms *aryáḥ*, *ávyaḥ* from stems in *ari-*, *avi-*.

7. The locative sing. in *-ā*, before consonants, and at the end of the verse.

8. The ablative or genitive singular in *-vaḥ* from *-u* stems, in *mádhvaḥ*, *vásvaḥ*.

9. The neuter plural in *-ū* (*-u* is rarely correct, see § 159), in *urū́*, *ṛjū́*, *cárū*, *tridhátū*, *purū́* (*purú*), **bahú*, **mádhū*, *vásū*, *vīḷū́*, *sā́nū*, *sudā́tū*, *suhántū*: and from a radical stem *mayobhū́*.

10. The form *divé-dive*.

11. The vocative in *-vaḥ*, *-maḥ* from stems in *-vant*, *-mant*. From stems in *-vant* in *adri-*, *ṛṣī-*, *gnā-*, *taviṣī-*, *niyut-*, *marut-*, *rayi-*, *vajri-*, *vīra-*, *śaktī-*, *śacī-*, *saras-*, *sahas-*, *svadhā-*, *hari-vaḥ*: from stems in *-mant* in *tuviṣ-*, *dyu-*, *bhānu-*, *mantu-*, *śuciṣ-*, *haviṣ-maḥ*.

12. The instrumental *tuā́* (only in the phrase *tuā́ yujā́*): compounds in *tuā-*, namely *tuā́-iṣita*, *-ūta*, *-datta*, *-dāta*, *-vṛdha*, *-hata*, and *índra-tuota*, in which *tuā́-* has instrumental meaning: also *tuā́-dūta*, *-nī́d*, *-vasu*. So too *yuvā́-datta*, *-nīta*, *-yúj*; *yuṣmā́-iṣita*, *-ūta*, *-datta*, *-nīta*.

13. The forms *máhya*, *túbhya*, *asmábhya*, sometimes found in the text in Sandhi combination, sometimes to be restored in accordance with the metre.

The occurrences in which these forms are suggested by the metre are as follows: *máhya* i 22 8d; iv 5 2a, 42 2a; v 52 10c; vi 27 8b, 46 9c, 47 10a; viii 1 32a, 26 12c; ix 32 6b; x 39 6b, 49 1b. *túbhya* i 68 6a, 129 3d; iii 14 2b, 30 20c, 35 7d, 62 7c; iv 3 16a, 17 1a; v 6 5d, 29 5a; vi 20 13c, 40 1a; vii 29 1a, 32 21c, 90 2b; viii 2 30b, 39 3a; ix 88 1a; x 7 2a, 116 7a 7c, 148 4a. *asmábhya* i 10 8d, 48 9c, 63 8c, 81 6c, 114 5d, 117 2d; iv 55 8c; vi 53 5c = 6c = 7c, 71 6b; vii 74 5d, 78 1d, 79 4a, 81 6b; viii 67 19a, 84 6b; x 56 2b.

14. The following pronominal forms: *yuvóḥ*, *ayā́* (pronoun and adverb) *kád*, and *nákiḥ*.

15. Many monosyllabic stems remain in use in classical Sanskrit, but a large number are peculiar to the Rigveda. These include several common words, viz. *kṣā́*, *tmán* (with *purutmán*), *nid* (with *devanid*), *pṛ́kṣ* (with *supṛ́kṣ*), *pṛ́t* (with *pṛtsutúr*), *máh* (with the adverb *maháḥ*), *vṛ́dh* (with the infinitive *vṛdhé*), and *srídh* (with *asrídh*); and nearly all the words which are rare even in the Rigveda, viz. *áṁh*, *árc*, *ī́ḍ*, *úd*, *kṛ́p*, *kṣáp*, *kṣíp*, *kṣú*, *kṣúbh*, *kṣmā́* (in *kṣmáḥ*), *khā́*, *gúh*, *gṛ́bh*, *gmā́* (in *gmáḥ*), *jñā́s*, *jmán* (with *jmayā́*, the verb *jmāy* and *párijman*), *tár*, *túc*, *túj*, *túr*, *trā́*, *dán*, *dā́*, *dā́ś*, *dū́*, **nádh*, *nábh*, *náś*, *nā́bh*, *páś*, *píś*, *púr*, *pṛ́c*, *psúr*, *bā́dh* (with *jñubā́dh*, *paribā́dh*, *somaparibā́dh*), *bhíd*, *bhī́ṣ*, *bhúj*, *bhrā́j*, *mút*, *míh*, *múr*, *mū́ṣ*, *mṛ́c*, *yú*, *rán*, *rít*, *ríp*, *rīṣ*, *rúp*, *ván*, *vás*, *víj*, *víd*, *víp*, *vṛ́t* (with *vṛtaṁśayá*), *vṛ́ś*, *vrā́*, *śā́s*, *sáh*, *sū́*, *stár*, *stí* (with *stipā́*), *stút*, *stúbh*, *sthā́*, *srū́*, *hrút*.

16. Stems in *-así*: *atasí*, *dharṇasí*, 1 *dhāsí*, 2 *dhāsí*, *sānasí*.

17. Stems in *-āyia*: *atasā́yia*, *ahnavāyiá*, *ākāyía*, *uttamā́yia*, *trayayā́yia*, *dakṣā́yia*, *didhiṣā́yia*, *nṛpā́yia*, *panayā́yia*, *panā́yia*, *purumā́yia*, *mahayā́yia*, *mahā́yia*, *rasā́yia*, *vitantasā́yia*, *vidā́yia*, *śravā́yia*, *spṛhayā́yia*. For *alā́yia*, *kuṇḍapā́yia*, *bahupā́yia* cf. C 2, C 3 and C 22.

18. Stems in *-īman*: *dárīman*, *dhárīman*, *párīman*, *bhárīman*, *várīman*, *sárīman*, *sávīman*, *stárīman*, *hávīman*.

19. Stems of neuter nouns in *-tvaná*: *janitvaná*, *patitvaná*, *martiatvaná*, *mahitvaná*, *vasutvaná*, *sakhitvaná*. The instrumental forms, as *mahitvaná*, are included under No. 1.

20. Pronominal stems in *-yát*, *-yā́*, *-yú*, and *-vat*, in *tvāyát*, *yuṣmayát*; *tvāyā́*; *asmayú*, *ahaṁyú*, *tvāyú*, *yuvayú*, *yuvāyú*, *svayú*; *tvā́vat*, *mā́vat*, *yuvā́vat*, *yuṣmā́vat*.

21. In the case of heteroclite nouns, forms belonging to the following stems: *anarván*, *pūrú*, *bhū́man*, *mánus* (with *mánurhita*, *viśvámanus*), *márta* (with *ámarta*, *martabhójana*), *mahá*, *yā́man* (with *ákhidra-*, *ánusra-*, *iṣṭá-*, *usrá-*, *dyutád-*, *pṛthu-*, *pra-*, *pravád-*, *raghú-*, *śatá-*, *sahásra-*, *sú-yāman*), and *śárdha* (with *śárdhanīti*).

22. Unaugmented forms of historic tenses. In the list given by J. Avery in the *Journal of the American Oriental Society*, vol. xi, pp. 326—361, the following corrections are needed: add *tákṣat* i 127 4e, vi 12 5b, *dudrávat* v 50 4b, *navanta* *x 120 2d, *práthiṣṭa* x 61 5a, *bhárat* v 31 11c, *bhúvat* i 61 14d, *ruját* ix 34 1c, *vadat* viii 45 5a;

omit *rocata* iv 10 5d. The whole number of these forms in the Rigveda appears to be 1043, of which 32 are in the 'popular Rigveda': in the independent parts of the Atharvaveda there are 29.

23. The first person singular subjunctive in *-se*: *arcase*, *ṛñjase*, *ohiṣe*, *kṛṣe*, *cárkṛṣe*, *gṛṇīṣé*, *punīṣé*, *yájase*, *stuṣé*, *hiṣe*: *sasāhiṣe* appears to be 2 p. sing.

24. All forms of the perfect subjunctive active. For details refer to *Historical Vedic Grammar*, pp. 328—330: here it will as a rule only be necessary to quote one form from each verb, namely *cākánaḥ*, *cikitaḥ*, *cíketasi*, *jugurat*, *jujoṣaḥ*, *jujuṣan*, *jūjuvat*, *tatánaḥ* (1 *tan*), *tatanaḥ* (2 *tan*), *dádāśaḥ*, *dīdáyaḥ*, *dadhárṣat*, *papṛcāsi*, *pipráyaḥ*, *búbodhaḥ*, *jabhárat*, *mamandat*, *māmáhaḥ*, *mumucaḥ*, *mumocat*, *mumurat*, *rāráṇaḥ*, *vāvánaḥ*, *vividat*, *vāvṛdhāti*, *śūśuvat*, *śuśravat*, *sāsáhaḥ*, *súṣūdaḥ*, *paspárśat*, *jaghánat*.

25. All subjunctive, optative, and imperative forms of the perfect middle, namely *anáśāmahai*, *cākánanta*, *cákramanta*, *cakṣamīthāḥ*, *jagrasīta*, *tatánanta*, *tatápate*, *dadabhanta*, *dadhiṣvá*, *dadhidhvam*, *dadhidhvé*, *dudhuvīta*, *pipráyasva*, *māmahanta*, *māmahasva*, *māmahantām*, *māmṛjīta*, *yuyójate*, *rurucanta*, *vāvṛdhāte*, *vāvṛdhánta*, *vāvṛdhásva*, *vāvṛdhīthāḥ*, *vāvṛdhasva*, *śaśámate*, *śuśucīta*, *sāsahīṣṭháḥ*.

26. Perfect participles without reduplication, except *vidvā́ṁs*: namely *khidvā́ṁs*, *dāśvā́ṁs*, *mīḷhvā́ṁs* (with *mīḷhúṣmat*), and *sāhvā́ṁs*.

27. Forms of the second person dual and plural of the root-aorist having strong stems, namely *kartam*, *kárta*, *kártana*; *gantám*, *gánta*, *gántana*; *dhā́ta*, *dhātana*; *yántana*; *vartam*, *varta*; *varktam*; *śrota*; *sóta*, *sotana*; *ahetana*, *heta*. For the quantity of final vowels see § 159.

28. The aorist imperative forms in *-si*, namely **kárṣi*, *jéṣi*, *jóṣi*, *dárṣi*, *dakṣi*, *dhákṣi*, *nakṣi*, *néṣi*, *párṣi*, *prā́si*, *bhakṣi*, *mátsi*, *māsi*, *yákṣi*, *yáṁsi*, *yāsi*, *yótsi*, *rátsi*, *rā́si*, *vákṣi*, *véṣi*, *śróṣi*, *sakṣi*, *sátsi*, *hoṣi*.

29. The aorist imperative form *bodhí*, whether from *budh* or *bhū*.

30. All forms of the root-aorist imperative middle: *kṛṣvā́* (for the quantity of the final vowel see § 158), *kṛdhvam*: *trā́svā*, *trā́dhvam*; *dhiṣvā́*, *mátsvā*, *māsvā*, *yákṣvā*, *yukṣvā́*, *rā́svā*, *vā́ṁsvā*, *sakṣvā* (*sac*), *sākṣvā* (*sah*).

31. The active participle of the root-aorist: *ṛdhánt* (with *ṛdhádrī*, *ṛdhádvāra*), *kránt*, *gmánt*, *citánt*, *dyutánt* (in *dyutád-yāman*), *dhṛṣánt* (including *dhṛṣán-manas*, *-varṇa*, *-vīn*), *pā́nt* (from *pā́* 'drink'), *bhidánt*, *vidánt* (in *vidádvasu*), *vidhánt*, *vṛṣánt* (in *vṛṣadañji*), *sthā́nt*.

32. The middle participle of the root-aorist, in *arāṇá*, *krāṇá* (including *krāṇā́*), *cítāna*, *cyávāna*, *dyutāná*, **dhṛṣāṇá*, *nidāná*, *piśāná*, *píyāna*, *prathāná*, *budhāná*, *bhiyāná*, *manāná*, *yatāná*, *yátāna*, *yujāná*, *yodhāná*, *rucāná*, *vipāná*, *urāṇá*, *śubhāna*, *śvitāná*, *sacāná*, *sahāná*, *sā́na*, *sṛjāná*, *stubhāná*, *spṛdhāná*, *áhrayāṇa*.

One or two forms remain in use later, namely *juṣāṇá*, *dyútāna*, *vidāná*: for the last see also D 3. Whitney regards it as a present.

33. The augmented passive forms of the root-aorist: *ákāri*, *agāmi*, *áceti*, *áchedi*, *ájani*, *ájñāyi*, *ádarśi*, *ádhāyi*, *ápāyi*, *ábodhi*, *ábhrāji*, *ámoci*, *ámyakṣi*, *ayāmi*, *áyoji*, *árādhi*, *aroci*, *avāci*, *ávāri*, *avedi*, *aśoci*, *áśrāyi*, *asarji*, *ásādi*, *asāvi*, *astāri*, *ástāvi*, *áhāvi*. Cf. No. 22 above.

34. The active participle of the *a*-aorist, in *kṛtádvasu*, *guhádavadya*, *tṛpánt*, *rīṣant*, *rīṣant*, **rudhánt*, *vṛdhánt*, *śiṣánt*, *śucánt*, *sadánt*, *sādádyoni*, *sánant* (and *sanádrayi*, *sanádvāja*), *huvánt*.

35. The middle participle in *-sāná*, from the *s*-aorist, and participial adjectives of the same form: in *arca-*, *ūrdhva-*, *ṛñja-*, *oha-*, *jraya-*, *dhiya-*, *nama-*, *manda-*, *yama-*, *rabha-*, *vṛdha-*, *śava-*, *saha-sāná*.

36. The infinitives in *-táye* and their derivatives: *iṣṭáye* (and *vasya-*); *pūrvácittaye*; *maghátaye*, *vásuttaye*, *havyádātaye*; *pītáye* (and *pūrvá-*, *sóma-pītáye*); *vītáye* (and *devá-vītaye*); *sātáye* (and *medhá-*, *vā́ja-sātaye*).

37. The infinitives in *-dhyai*, namely *iyá-*, *irá-*, *iṣá-*, *iṣáya-*, *īráya-*, *kṣára-*, *gáma-*, *cará-*, *jará-*, *taṁsayá-*, *tará-*, *duhá-*, *dhiyá-*, *nāśayá-*, *píba-*, *pṛṇá-*, *bhára-*, *mandá-*, *mandayá-*, *mādayá-*, *yája-*, *riṣayá-*, *vandá-*, *vartayá-*, *váha-*, *vājayá-*, *vṛjá-*, *vāvṛdhá-*, *śayá-*, *śucá-*, *sacá-*, *sáha-*, *stavá-*, *syandayá-*, *huvá-dhyai*.

38. The infinitives in *-vane*: *turváṇe*, *dāváne*, *dhū́rvaṇe*.

39. The infinitives in *-se*, *-ase*: *arháse*, *ṛcáse*, *ṛñjáse*, *kṣádase*, *caráse*, *javáse*, *jiṣé*, *tujáse*, *doháse*, *dhā́yase*, *dhruváse*, *puṣyáse*, *prákṣe*, *bhiyáse*, *bhojáse*, *rājáse*, *vṛñjáse*, *vṛdháse*, *śobháse*, *śriyáse*, *stuṣé*, *spárase*, *spūrdháse*, *hárase*. But *cákṣase* and *jīváse* remain in use later.

40. All verbal forms from certain conjugational stems, namely *íyar-*, *ī-* (in *ī́mahe*, *iyāná*), *jigā-*, *pipī-* (present), *páva-* (except the participle *pávamāna*), *yuvá-* (from *yu* 'join'), *yuyó-* (from *yu* 'separate'), *siṣacsaśc-* (including *asaścát*, *ásaścat*), *sādh-* (not including the causative), *stáva-*: the perfect *pīpi-* and its participle *pīpiāná*: the aorist *pā-* 'drink' (except the augmented indicative), and the aorist optative *aśyá-*: the desiderative *vivāsa-*.

With the flexional forms may be classed a number of pronouns and adverbs, as these also belong to the grammar of the language:—

41. The pronoun *syá*, *tyá*.

42. Adverbs in *-vát*, namely *aṅgiras-*, *atri-*, *atharva-*, *apnavāna-*, *ṛṣi-*, *aurvabhṛgu-*, *kaṇva-*, *jamadagni-*, *jāmi-*, *nabhāka-*, *pāka-*, *pitṛ-*, *purāṇa-*, *pūrva-*, *priyamedha-*, *pratna-*, *bharadvāja-*, *bhṛgu-*, *manu-*, *manuṣ-*, *yayāti-*, *vasiṣṭha-*, *virūpa-*, *vyaśva-*, *sthūrayūpa-vát*.

43. *ádha* (*ádhā*) in combination with other particles (of which *tmánā*, *dvitā́* are themselves old, see No. 15 and below), namely *ádhā kím*, *ádhā ca*, *ádhā cid*, *ádha tmánā*, *ádha dvitā́*, *ádhā nú*, *ádha smā*, *ádhā ha* (for the quantity of the final *a*, see § 161): *ānuṣák* (and *sānuṣák*), *tū́* (*tú*), *dvitā́*, *ná* 'as,' *makṣū́* (and in *makṣuṁgamá*, *makṣū́javas*, *makṣūyú*), *sácā* (and in *sacābhū́*), *sátrā* (and in *satrākārá*, *satrā́c*, *satrā-jít*, *-sáh*, *-sāhá*, *-há*, *-hán*), *sīm*.

85. B. Words characteristic of the Rigveda proper.

1. *aktú* 'beam.'

2. *atyá* 'swift.'

3. *ádri* 'stone,' and its compounds *adri-jā́*, *-jūta*, *-dugdha*, *-barhas*, **-budhna*, *-bhíd*, *-mātar*, *-ṣuta*, *-saṁhata*, *-sānu*.

4. *ándhas* 'sap.' Cf. D 12.

5. *abhíṣṭi* 'help,' and its compounds *abhiṣṭi-kṛ́t*, *-dyumna*, *-pā́*, *-mát*, *-śavas*, *su-abhiṣṭí*, *su-abhiṣṭí-ṣumna*.

6. *abhī́ka* 'face.'

7. *aratí* 'minister.'

8. *aruṣá* 'red,' and *aruṣástūpa*.

9. *arj* (*ṛj*, *ṛñj*) 'stretch.'

10. *árṇas* 'stream,' with *arṇasá*, *arṇovṛ́t*, *khā́do-*, *gó-*, *dhánu-*, *mádhu-arṇas*.

11. *ávas* 'help,' except the form *ávase*, which remains in use later: also *avasy*, *avasyú*, *su-ávas*.

12. *avitár* and *avitrī́* 'helper.'

13. *ávya* 'sheep,' with *avyáya* and *ávyaya*.

14. *áśvia* 'of horses.'

15. *asurī́a* (text *asuryà*) 'lordly,' and *asuryá* (text *asuryà*) 'lordship.'

16. *āyú* 'age,' with *āyuṣák*, *ékāyu*, *viśvā́yu*, *viśvā́yupoṣas*, *viśvā́yuvepas*.

17. *índu* 'drop.'

18. *uruṣy* 'widen,' *uruṣyā́*, and *uruṣyú*.

19. *uśíj* (proper name) with *auśijá*.

20. *ūtí* (except the dative *ūtáye*, which remains in use later), with *án-*, *ánti-*, *itá-*, *urví-*, *śatám-*, *sadyá-*, *sahásra-*, *sahásram-*, and *su-ūtí*.

21. *ṛjīṣín* 'direct.'

22. *ṛtay* 'order,' with *ṛtayā́*, *ṛtayú*, *ṛtāyát*, *ṛtāyín*, *ṛtāyú*.

23. *ṛbhukṣán*, *ṛbhukṣā́* (proper name).

24. *ṛṣvá* 'upright,' with *ṛṣvá-ojas* and *ṛṣvávīra*.

25. *kā* 'regard,' with *ākāyía* (also included in A 17).

26. *kútsa* (proper name) with *kutsa-putrá*, *-vatsá*, and *kutsiá*.

27. *kṣití* 'dwelling,' with *uru-*, *dhārayát-*, *su-kṣití*.

28. *gábhasti* 'arm,' with *gábhasti-pūta*, and *pūrṇá-*, *sú-*, *su-*, and *syū́ma-gabhasti*.

29. *giráḥ* 'songs' in the plural: *gír* 'voice' remains in use in the singular. Also compounds of *gír*, namely *girāvṛ́dh*, *gírvaṇas*, *girvaṇasyú*, *gírvāhas*, *muhurgír*, *saṁgír*, and *satyágirvāhas*.

30. *gómant* 'rich in cattle.'

31. *cánas* 'delight,' with *canasy*, *cániṣṭha*, *cánohita*.

32. Compounds beginning or ending with *candrá* 'gold'; namely *aśva-*, *puru-*, *viśvá-*, *su-*, *svá-*, *hári-candra*: *candrá-agra*, *-nirṇij*, *-budhna*, *-ratha*, *-vat*, and *-varṇa*. *candrá* itself remains in use later.

33. *camū́* 'cup,' with *camūṣád*.

34. *carṣaṇí* 'mortal,' with *carṣaṇī-dhṛ́t*, *-prā́*, *-ṣáh*, and *prá-* and *ví-carṣaṇi*. *viśvácarṣaṇi* remains in use later.

35. *júr* 'aging,' with *a-*, *amā-*, *ṛta-*, *dhiyā-*, *ni-*, *sanā-júr*, and *ájūryat*.

36. *tánaya* 'offspring.' Cf. D 25.

37. *táviṣī* 'strength,' with *táviṣī-mat*, *-y*, *-yú*, *-vat* and *ánibhṛṣṭa-taviṣi*.

38. The verb and adjective *tuj* 'grow,' with *tují*, *túji*, *tuñjá*, *tútuji*, *tūtují*, *ātují*. The noun *tūj* remains in use later.

39. Compounds ending in *-tur* 'conquering,' namely *ap-*, *āji-*, *pṛtsu-*, *mithas-*, *rajas-*, *ratha-*, *radhra-*, *viśva-*, *vṛtra-*, *supra-túr*.

40. *turá* 'strong,' with **turá-gātu*, *turayā́*, *turāṣáh*.

41. *turváśa* (proper name) and *turváśāyádū*.

42. Compounds beginning with *tuvi-*, namely *tuvi-ójas*, *-kūrmí*, *-kūrmín*, *-kratu*, *-kṣá*, *-grá*, *-grābhá*, *-grí*, *-gríva*, *-jātá*, *-deṣṇa*, *-dyumná*, *-nṛmṇá*, *-pratí*, *-bādhá*, *-brahman*, *-maghá*, *-manyu*, *-mātrá*, *-mrakṣá*, *-rā́dhas*, *-vāja*, *-śagma*, *-śúṣma*, *-śravas*; *tuvíṣṭama*, *túviṣmat*; *tuviṣvaṇás*, *-ṣváṇi*, *-ṣvan*; *tuví-magha*, *-ráva*, *-rávat*.

43. *daṁs* 'excel,' with *daṁsána*, *daṁsánā*, *daṁsánāvat*, *dáṁsas*, *dáṁsiṣṭha*, *dáṁsu*, *dáṁsujūta*, *dáṁsupatnī*; *purudáṁsa*, *purudáṁsas*, *sudáṁsas*.

44. *dasmá* 'wondrous,' with *dasmát*, *dasmávarcas*, *dásmia*, *puru-dasmá*.

45. *dasrá* 'wondrous.'

46. *daśasy* 'do worship,' with *daśasyā́*.

47. *dāś* 'do worship,' with *dāśú-adhvara*, *dáśuri*, *ádāśu*, *ádāśuri*. The participle *dāśváṁs* is already included in A 26, and the noun *dáś* in A 15.

48. *duroṇá* 'house,' with *duroṇa-yú* and *-sád*.

49. *dúvas* 'worship,' with *duvasy*, *duvasyú*, *duvoyā́*, *duvoyú*.

50. *duṣṭára* 'hard to overthrow.'

51. *devátāt* and *devátāti* 'divinity.'

52. Compounds beginning or ending with *dyumná* 'brilliance,' namely *abhiṣṭí-*, **ṛta-*, *tuvi-*, *tveṣá-*, *víbhūta-*, *su-dyumná*; *dyumná-vat*, *-várdhana*, *-śrávas*, *-sáh*, *-sāti*, *-hūti*; *dyumnín*. The simple noun *dyumná* remains in use later, and also the proper name **páśadyumna*, for which see D 2.

53. Compounds ending in *-druh*: *a-*, *akṣṇayā-*, *antaka-*, *ánabhi-*, *abhi-*, *asma-*, *puru-*, *viṣu-drúh*.

54. *dhanv* 'run.'

55. *dhītí* 'insight,' and *ṛtádhīti*.

56. *dhúni* 'roaring,' with *dhunay*, *dhúni-mat*, *-vrata*, *dhúnīcúmurī* and *dhunéti*.

57. *nárya* 'heroic,' and *náriāpas*.

58. *návya* and *návyas* 'young.'

59. *nítya* 'own,' with *nítya-aritra*, *-stotra*, *-hotar*.

60. *niyút* 'car,' with *niyútvat* and *niyúdratha*. Cf. *anáḍvah* in D 2.

61. *nṛtama* 'most heroic.'

62. *paty* 'rule.'

63. *pāyú* 'protector.'

64. *pavāká* 'brilliant,' with *pavāká-varcas*, *-varṇa*, *-śocis*.

65. *pītí* 'drink,' with *á-*, *pūrvá-*, *sá-pīti*: most of the former are already included in A 36 above.

66. *púraṁdhi* (proper name), with *púraṁdhivat*.

67. *puruspṛ́h* 'much desired.'

68. *purūvásu* 'very wealthy.'

69. *paúm̐sia* 'heroic.'

70. *pratná* 'ancient,' with *pratnáthā*. *pratnavát* is included in A 42 above.

71. *práyas* 'sustenance,' with *práyasvat*, and *ghṛtá-*, *su-*, *hitá-prayas*.

72. *práśasti* 'plenty,' with *praśastikṛ́t*.

73. *maṁh* 'be mighty,' with *maṁhánā*, *maṁhaneṣṭhā́*, *maṁhayádrayi*, *maṁhayú*, *máṁhiṣṭha*, *máṁhiṣṭharāti*, and *máṁhīyāṁs*.

74. *maghá* 'wealth.'

75. *maghávan* 'lord,' except as used of Indra.

76. *matsará* 'excited,' with *matsarávat* and *matsarín*.

77. *mandrá* 'glad,' with *mandrá-ajani*, *-jihva*, *-yú*, and *purumandrá*.

78. *mánman* 'thought,' with *manmaśáḥ*, *manma-sā́dhana*, and *dur-*, *yajñá-*, *vípra-*, *satyá-*, and *su-mánman*.

79. Compounds ending in *-mahas* 'might': *citrá-*, *prá-*, *mitrá-*, *vājapra-*, *ví-*, *vidyút-*, *viśvá-*, *vṛddhá-*, *sú-mahas*.

80. *yajatá* 'worshipful,' with *yájatra*, *yájiṣṭha*, and *yájīyāṁs*.

81. *yahú* 'quick,' with *yahvī́*.

82. *raṇvá* 'pleasing,' with *raṇvásaṁdṛś*.

83. *rā́dhas* 'wealth,' with *rādhaspati* and *rādhodéya*, and the compounds *anavabhrá-*, *áśva-*, *ghṛṣṇi-*, *citrá-*, *tuvi-*, *paṅktí-*, *vītí-*, *satyá-*, *su-*, *spārhá-rādhas*. *arādhás* remains in use later.

84. *vakṣ* 'grow.'

85. *vanús* 'charm,' with *vanuṣy*.

86. *várivas* 'free room,' with *varivas-y*, *-yā́*; *varivo-kṛ́t*, *-dhā́*, *-víd*.

87. *vártis* 'path.'

88. *várpas* 'wonder,' with *ghorá-*, *puru-*, *prátijūti-*, *bhā́ri-*, *háriva*rpas.

89. *vā́ja* 'prize,' with *vājayát* and *vājayú*, and the compounds *citrá-*, *jyā́-*, *tuví-*, *puru-*, *bharád-*, *bhárad-*, *śatá-*, *sanád-*, *sahásravāja*: *vāja-kṛ́tya*, *-gandhia*, *-jaṭhara*, *-dā́*, *-dā́van*, *-draviṇas*, *-pati*, *-patnī*, *-pastia*, *-peśas*, *-pramahas*, *-prasūta*, *-bandhu*, *-bharman*, *vājambharā́*, *vā́ja-ratna*, *-vat*, *-śravas*, *-śruta*, *-sáni*, *-sā́*, *-sṛ́t*. *vā́jasāti* is included in No. 104.

90. *vājínīvasu* 'liberal.'

91. *vā́ra* 'hair, tail,' with *vā́ravat*, 1. *puruvā́ra*, 1. *vītávāra*.

92. *vā́has* 'waggon,' with the compounds *ukthá-*, *gír-*, *nṛ-*, *bráhma-*, *mṛktá-*, *vipra-*, *satyágir-*, *sindhu-*, *stóma-vāhas*. *yajñávāhas* is in use rather later.

93. *vípra* 'poet,' with *vípra-jūta*, *-manman*, *-rā́jia*, *-vacas*, *-vāhas*, *-vīra*: *a-*, *sáma-*, *sú-vipra*.

94. *vītí* 'obtaining,' with *vītí-rādhas* and *-hotra*, and *ghaúri-*, *devá-*, and *rátha-vīti*. *vītáye* is included in A 36.

95. *vīrávat* 'rich in men.'

96. Compounds in *-vṛkti*, namely *námo-*, *su-*, and *svá-vṛkti*.

97. *vṛdhá* 'furtherer': *vṛdhasnú ; a-*, *kavi-*, *namo-*, *marúd-*, and *śé-vṛdha ; sadā́vṛdha*. *tuā́vṛdha* is included in A 12.

98. *śáṁsa* 'praise.'

99. *śávas* 'strength,' with *śavasāvat*, *śavasín*, *śavasī́*, *śáviṣṭha ; ápratidhṛṣṭa-*, *abhíṣṭi-*, *asāmi-*, *dví-*, *nákṣatra-*, *vṛddhá-*, *satyá-śavas*.

100. *śúṣṇa* (proper name) and *śuṣṇahátya*.

101. Compounds ending in *-śocis* : *ágṛbhīta-*, *ajirá-*, *ūrdhvá-*, *citrá-*, *tigmá-*, *dīrghā́yu-*, *duróka-*, *pavāká-*, *vṛddhá-*, *śīrá-*, *śukrá-*, *śréṣṭha-*, *svá-śocis*.

102. *śrávas* 'glory,' with *śrávas-kāma*, *-y*, *-īā*, *-yā́*, *-yú ; suśravasyā́ ; śráviṣṭha ; śrava-eṣá*, *śravojít ; upamá-*, *gāthá-*, *gūrtá-*, *citrá-*, *tuví-*, *dīrghá-*, *devá-*, *dyumná-*, *pṛthu-*, *prathamá-*, *prá-*, *bṛhát-*, *vásu-*, *vā́ja-*, *vṛddhá-*, *satyá-*, *su-śrávas*.

103. *sátpati* 'master.' Cf. D 6.

104. *sātí* 'attainment,' with *arká-*, *árṇa-*, *toká-*, *dhána-*, *medhá-*, *vā́ja-*, *śū́ra-sāti*. *sātáye* is included in A 36.

105. *sā́nu* 'back,' with *sānuká* : also *adri-*, *ūrdhvá-*, *pṛ́dāku-sānu : snú*, *ghṛtásnu*, *ghṛtasnú*.

106. *sukrátu* 'wise,' with *sukratūy* and *sukratūyā́*.

107. *sumná* 'blessing.'

108. *suvitá* 'prosperity.'

109. *suvī́ria* 'heroism.'

110. *sū́ra* 'sun,' and *sū́racakṣas ; asūrá*.

111. *sūrī́* 'lord.'

112. *stotár* 'singer.'

113. *spārhá* 'desirable,' with *spārhárādhas*, *spārhávīra*.

114. *su-adhvará* 'happy in the sacrifice.'

115. *súarvat* 'glorious.'

116. *haryatá* 'desirable.'

117. *havíṣmat* 'bringing offerings.'

86. C. Forms characteristic of the popular Rigveda and Atharvaveda.

1. All words containing the palatal *ṭ* (except *vā́ṣat*, *śraúṣat*, which are found in use earlier): namely *araṭvá*, **āghāṭí*, *iṭátah*, **kā́ṭuka*, *kāṭá*, *kī́kaṭa*, *kúṭa*, **kū́ṭa*, **kṛ́pīṭa*, *kévaṭa*, *bī́riṭa*, *bekanā́ṭa*, **mahā́vaṭūrin*, **reṇúkakāṭa*, **vaṭūrín*, **vī́kaṭa*, **śakaṭī́*.

2. Words containing *ṇḍ*: *ākhaṇḍala*, *āṇḍá*, *kuṇḍapā́yia*, *kuṇḍṛṇácī*, **daṇḍá*, **piṇḍa*, **puṇḍárīka*, **maṇḍū́ka*, **maṇḍūkī́*, **maṇḍūradhāṇika*, *mārtāṇḍá*, *śáṇḍika*, *śāṇḍá*, *hiraṇyapiṇḍá*.

3. Words containing *l*, excepting the following, which are established in use in the Rigveda proper: *uloká*, *kaláśa*, *kīlā*, *kévala*, *jálāṣa*, *nīla*, *palitá*, *phaligá*, *bahulá*, *-miśla*, *valá*, *valg*, *viśpálā*, *ślóka*. A list of other words containing *l* is given in *Historical Vedic Grammar*, pp. 258, 259: *álarṣi*, *álarti*, and *ávicācali* are to be added to it.

4. Duals in *-au* before consonants or at the end of an even pāda. To the lists given in Lanman's *Noun-Inflection in the Veda* pp. 340, 341, 342, and 576 are to be added *aṣṭaú*, **kaú*, **dvaú*, *nau*. Before vowels (except *u*)-*āv* is found throughout the Rigveda: but see §§128, 129.

5. Case-forms in *-yai* (*-iai*), *-yāḥ* (*-iāḥ*), *-yām* (*-iām*) from nouns with *-i* stems: **ánumatyāh*, *árātiāḥ*, *turyaí*, *deváhūtiai*, **nábhyāḥ*, **nírṛtyai*, **nírṛtyāḥ*, *puṣṭyaí*, *pṛśnyāḥ*, *bhujyaí*, *bhṛtyaí*, **bhṛtyā́m*, *yuvatyā́ḥ*, *yuvatyā́m*, *śrutyaí*, *sáṁgatyām*. Forms from *bhū́mi*, *óṣadhi*, *hetí* are included in 10 and D 12, 52 below.

6. The accusative *dívam*.

7. The accusative plural *ā́paḥ*.

8. The locative form *mayí*.

9. Nouns adapted to stems in *-a*: (*a*) in *-anta*; *tarantá*, **dánta*, **pā́nta*, **vasantá*, **vaiśantá*, *sámanta*, **hemantá*: (*b*) compounds in *-akṣá* 'eye'; *adhi-*, *an-*, *catur-*, *bhūri-*, *ṣaḍ-*, **sam-*, *sahasra-*, *hiraṇya-akṣá*: (*c*) compounds in *-yājá*, *-rājá*; *ati-*, **anu-*, *jīva-*, **pra-yājá*: **adhirājá*, *rājaká*: (*d*) **pāda*, with **nipādá*, **páñcapāda*, **pādaká*, **pādagṛ́hyā*: (*e*) **púruṣa*, with **puruṣī́*, *paúruṣeya*, **pū́ruṣa*, **pūruṣā́d*, *pūruṣaghná*, **apūruṣá*, *ápūruṣaghna* [the forms *puruṣátā*, *puruṣatrā́*, *puruṣatvátā*, and *puruṣía* are established in the Rigveda proper, and should either be derived from a stem *púrus-* or treated as the beginnings of the transition]: (*f*) **māṁsá*, with **māṁsabhikṣā́*: (*g*) *mā́sa*: (*h*) *hṛ́daya*, with **hṛdayāvídh* and **hṛdayía*. For *svarājá* (conjecturally) see § 151 iii.

10. Certain other noun-stems, namely *bhū́mi* with *dyā́vābhū́mī* and *bhūmiá*; **śakúni*, **śakúnti* and **śakuntikā́*.

11. Forms of the 1st person singular conjunctive (or imperative) in *-āni*: *kárāṇi*, **gamāni*, **gāni*, *carāṇi*, **daviṣāṇi*, **dadhāni*, **náyāni*, **pacāni*, *brávāṇi*, **bhajāni*, **randhayāni*, **rā́jāni*, **vahāni*, **sṛjā́ni*, **stoṣāṇi*, **jaṅghánāni*.

12. Subjunctive forms in *-sai*, *-tai*: **yajātai*.

13. Imperative forms in *-ām*, *-rām*, *-ratām*: **duhā́m*.

14. *mā́* with the aorist injunctive middle or passive. For the occurrences see Avery, JAOS. xi pp. 346, 347, 361, and add *mā́ bībhiṣathāḥ* viii 79 8b.

15. Precatives in *-āsam*: *kriyāsma*, **bhūyāsam*.

16. Future forms from stems in *-sya*, *-iṣya*, not including the participles, which are established in use (chiefly as desideratives) in the Rigveda proper: **jeṣyá-*, *vakṣyá-* (*vac*), *kariṣyá-*, *janiṣya-*, *dhārayiṣya-*, **bhaviṣya-*, *maniṣyá-*, *vāsayiṣya-*, *saniṣya-*, *staviṣyá-*. Past tenses of this formation must be looked upon as desideratives: such too are *kariṣyā́ḥ* i 165 9d, iv 30 23b, *kariṣyási* i 1 6b.

17. Causatives in *-p*: *arpáya-*, *kṣepáya-*, **glāpaya-*, **dhápaya-* (1 *dhā*), *dhāpáya-* (2 *dhā*), **vāpáya-* (1 *vā*), *sthāpaya-*, *snāpáya-*, *átiṣṭhipa-*, **jīhipa-*.

18. Augmented forms of the imperfect passive: *ájāya-*, *anīya-*, *apṛcya-*, *ámucya-*, *aricya-*, **ápaśya-*.

19. Absolutives in *-tvā́* (*-tuā́*): *pītvā́*, *bhittvā́*, **bhūtvā́*, *mitvā́*, **mohayitvā́*, *yuktvā́*, **vṛtvā́*, *śrutvā́*, **snātvā́*, *hatvā́*, *hitvā́*.

20. The imperfect forms *ásīḥ*, *ásīt*.

21. All forms from the following verb-stems: **ṛchá-*, **kurú-*, **kṣiṇā-*, **gṛhṇā́-*, *nudá-* (active), *brávī-*, *bibhī-*, *muñcá-*, *mṛṇā-*, *hár-* (*hṛ́-*), including with the last the noun 2. *háras* 'taking.'

22. The pronoun *adás*, with its adverbs *adáḥ*, *amútaḥ*, and *amuyā́*: the form *etád*, whether neuter singular or adverb: the pronoun *ena* (the adverb *enā* is earlier): and the pronominal words *ádhara*, *adhamá*, *ítara*, *údac* (*údaktāt*, *udaktáḥ*, and *uccā́* are earlier: for *uccaíḥ* see No. 23): *távat*, *tiryác* and its derivatives, *párāc* (for *parācaíḥ* see No. 23), *bahú* (*bahulá* is earlier) with **bahu-anná*, **bahutṛā́*, **bahudhā́*, *bahupáyia*, **bahuprajā́*, **bahusū́van*: *yatará*, *yátama*: *yā́vat* with **yāvanmātrám*: *sárva* 'all' (but not *sárva* 'whole'), with **sarvátaḥ*, **sarva-aṅga*, **-hút*, *-hṛ́d*.

23. Adverbs in *-aiḥ*, namely *uccaíḥ*, *nīcaíḥ*, *parācaíḥ*, *prācaíḥ*, *śánaiḥ*, and *śanakaíḥ*: in *-āt*, namely *apākā́t*, *uttarā́t*, *paścā́t* (and in *ápaścāddaghvan*); for *adharā́t* see No. 22: in *-taḥ*, with the exception of *átaḥ*, *ántitaḥ*, *abhítaḥ*, *kútaḥ*, *yátaḥ*, and *viśvátaḥ*: and also the following: *átho* (§ 171), *antarā́* (and *antarābhará*), *anyátra*, *evám*, *kathám*, *tátra*, *táthā*, *dūrám*, *vaí*, *sahá*, and *sāyám*: and †*va* when required by the metre in place of *iva* (see below, § 129).

87. D. Words characteristic of the popular Rigveda and the Atharvaveda.

1. Names of the body and its parts: *áṅga* 'limb,' with **áṅgia*, *cátur-*, *vīḷú-*, **sarva-* and *su-áṅga*; *asthán* 'bone,' with **anasthá*, **anasthán*, **asthanvát*, and **aṣṭhīvát* 'knee'; *ūrú* 'thigh'; *cákṣus* 'eye,' with **ághora-*, **viśvátaḥ-*, **hradē-cakṣus*, and **cákṣuṣmat*; *párus* 'limb'; **pṛṣṭí* 'rib,' with **pṛṣṭi-āmayín*; *majján* 'marrow'; *múkha* 'mouth,' with *viśvátomukha*; *śárīra* 'body,' with *bṛhaccharīra*; **śrótra* 'ear.'

2. Names of other objects of common life: **akṣá* 'die'; *aghnyá* 'ox, cow'; *anáḍvah* 'waggon'; *aśvatthá* 'fig-tree'; **udaká* 'water,' with **anudaká*, *ápodaka*; *ṛṣabhá* 'bull'; *odaná* 'broth'; *kumbhá* 'jug,' with **kumbhín*; **kṛṣí* 'ploughed land,' with *ákṛṣīvala*; *kṣīrá* 'milk,' with *kṣīrapāká*: *goṣṭhá* 'stall'; *grā́ma* 'village,' with *áriṣṭa-*, *mahā-*, *śū́ra-grāma*, *grāma-jít*, **-nī́*, and **grāmiá*; *carú* 'pot'; *jāyā́* 'wife,' and **brahmajāyā́*; **tṛ́ṇa* 'grass'; **darbhá* 'wisp'; **dundubhí* 'drum,' *naḷá* 'reed,' with *nāḷī́*; *nārī́* 'woman'; *pā́śa* 'snare,' with **pā́śadyumna*, *pāśín*, and *bhūripāśa*; *púm̐s* (*púmāṁs*) 'man'; *pṛ́dāku* 'serpent' in

pṛ́dākusānu; vaśā́ 'cow,' with *vaśánna; śván* 'dog,' with *śvápada, *śváyātu*, and *śúneṣita; *sarpá* 'serpent'; *skambhá* 'post,' with *skambhádeṣṇa; strī́* 'woman,' with **straíṇa; sphātí* 'fattening.'

3. Verbs of common life: compounds of *ad* 'eat,' **āmád, *ūrjád, karambhád, *kravyád, *pūruṣád, *madhu-ád, yavasád, *yavád, viśvád, suhutád, *sūyavasád, *somád, *havirád, havyád; an* 'breathe,' with *ávyanant, āná, prāṇá, apiprā́ṇa, prā́ṇana; aś* 'eat,' with **ánaśnant, áśna, prāśú, prāśávya*, and **sāśanānaśaná; īkṣ* 'see,' with *īkṣéṇia; khan* 'dig,' with **khanitár, *khanítra, khanítrima; *gup* 'watch'; **gopāy* 'tend'; *ghas* (*jakṣ*) 'swallow,' with **ghāsí, jaydhá, *jagdhváya; cṛt* 'knot,' with *vicṛ́t* and *saṁcṛ́t; chid* 'break,' with *áchidyamāna, áchinnapatra, ukháchid, *chidrá* (but *áchidra* and its compounds are established earlier); *jīv* 'live' (but *jīváse* is earlier); *duṣ* 'pollute'; *dviṣ* 'hate'; *nart* (*nṛt*) 'dance,' with *nṛtí, nṛtū́; naś* 'be lost,' with **ánaṣṭapaśu, -vedas*, and *manānáś; nah* 'sew'; *pac* 'cook'; *pad* 'go,' with **anipádyamāna; bandh* 'bind' (but *baddhá* is earlier); *ádhi brū* 'comfort'; *mar* (*mṛ*) 'die'; *muh* 'be bewildered'; *vad* 'speak'; *saṁ vidāná* 'possessed of'; *vyadh* 'wound,' with **ánāviddha* and **hṛdayāvídh; śap* 'curse,' with **śapátha, *śapathía; śar, śīr* 'break'; *śiṣ* 'remain over'; **śuṣ* 'be dry'; *sarp* 'creep'; *sumanasy* 'be kind'; *hiṁs* 'hurt,' with *áhiṁsat, áhiṁsāna, áhiṁsyamāna*, and **hiṁsrá.*

4. Words connected with disease, magic, and popular belief: *-áñjana* 'salve,' in *abhi-, *ā-, vi-áñjana*, and **áñjanagandhi; apsarás* 'water-sprite'; *araṇyānī́* 'forest-sprite'; *ásura* (hostile deity), with *asurahán* and **āsurá; kṛtyā́* 'witchcraft'; *gandharvá* (proper name), with *gaṇdharvī́, gāndharvá; jarás, jarā́* 'age,' with *jarā́yu, jyótirjarāyu; devajaná* 'troop of *devas*'; *nírṛti* 'destruction'; *piśā́ci* 'will o' the wisp'; *bráhmaṇā* 'by magic'; *bheṣajá* 'medicine,' with *jálāṣa-, *viśvá-bheṣaja; *mṛtyú* 'death,' with *ámṛtyu* and *mṛtyu-bándhu; yákṣma* 'disease,' with *ayakṣmá, *ajñātayakṣmá, *rājayakṣmá; yamá* (proper name), with **yamī́* and **yamárājan; yātudhā́na* 'wizard,' with **yātudhānī́; -rogá* 'disease,' in **hṛdrogá; viṣá* 'drug,' with *aviṣá, *viṣávant.*

5. Technical terms chiefly of ritual and philosophy: *ásat, ā́sat* 'non-existent'; *ásu* 'existence,' with **asutṛ́p, ásunīti, *gatā́su; ā́jya* 'sacrificial butter,' with *pṛṣadājyá; ātmán* 'soul,' with **ātmadā́, ātmanvánt, śatā́tman; ā́śā* 'zone'; *gā́rhapatya* 'householdership,' with *sugārhapatyá; gāyatrī́* (the metre); **brahmacārín* 'student,' with **vratacārín; cittá* 'thought'; *chándas* 'hymn'; *-jñāná* 'knowledge' in **saṁ-, *suvi-jñāná; tápas* 'penance,' with *tápasvat; téjas* 'vital force'; *díś* and *pradíś* 'region'; *devátā* 'divinity'; *devayā́na* 'directed to the *devas*'; *dhātár* 'creator,' with *vidhātár; pāpá* 'sinful' (but *pāpatvá* 'feebleness' is earlier); *pitáraḥ* 'ancestors,' with **pitṛ-yajñá, -yā́ṇa*, and *-vittá*); *prajā́pati* (proper name); *brāhmaṇá* 'Brahmin,' with *bráhmaṇa; bhávya* 'future'; *bhāgadhéya* 'portion'; *bhūtá* 'past'; *yájus* 'rite'; **rathaṁtará* (a metre?); *várcas* 'energy'; **virā́j* (a metre); *viśvákarman* 'first cause'; *viśvárūpa* (proper name) and **viśvarūpī́; śraddhā́* 'faith'; *sapta-ṛṣáyaḥ* 'seven singers'; *sabhā́* 'meeting,' with *sabhā́vat, *sabhāsāhá, sabhéya; sukṛtám* 'good work'; **svargá* 'heaven'; *svāhā* 'amen,' with *svāhākṛta, svāhākṛti.*

6. *ádhipati* 'lord,' in *ádhipatya*. Cf. B 103.

7. **ánumati* 'reflection.'

8. *áyana* 'going,' in **ā-*, *ud-*, *upa-*, **nir-*, **ni-*, **parā-*, **vi-*, *suprā-*, *sūpa-ayaná*.

9. *áraṇya* 'strange,' and *āraṇyá*.

10. **ākūti* 'attention.'

11. *íṣu* 'arrow,' with *iṣu-kṛ́t*, *-dhí*, **-bala*, *-mat*, **-hasta*; **āsann-*, *kṣiprá-*, **tigmá-*, and *su-iṣú*; and in **aniṣavyá*. The group *iṣudhy*, *iṣudhyā́*, *iṣudhyú* is earlier.

12. *óṣadhi* 'herb,' except in the form *óṣadhīṣu*. Cf. B 4.

13. **kaśyápa* (proper name).

14. *kīrtí* 'glory.' But *sukīrtí* belongs to the Rigveda.

15. **gandhá* 'smell': with **áñjana-*, **dhūmá-gandhi*, *sugándhi* and *sugandhí*.

16. *candrámās* 'moon.'

17. **tarh* 'destroy,' with **tárhaṇa* and *dasyutárhaṇa*.

18. **tīkṣṇá* 'sharp,' with **tīkṣṇáśṛṅga*.

19. *abhi dās* 'plot.'

20. The phrase **náma(ḥ) astu* 'worship be done.'

21. **nāth* 'need,' and **anāthá*.

22. *páyasvant* 'rich in milk.'

23. *paridhí* 'enclosure.'

24. **púṇya* 'fragrant,' with **púṇyagandha*.

25. *prajā́* 'family.' The compounds are common in the Rigveda. Cf. B 36.

26. *pratiṣṭhā́* 'rule, standard.'

27. *bhūtí* 'subsistence.'

28. *bhrā́tṛvya* 'clanship' in *abhrātṛvyá*.

29. *maṇí* 'jewel,' and *maṇigrīvá*.

30. **rājanía* 'of royal blood.'

31. *rā́trī* 'night,' with **ati-*, **aho- rātrá*.

32. *rāṣṭrá* 'royalty,' with **abhírāṣṭra*.

33. *rudh, rundh* 'hinder.'

34. *-vatsará* 'year' in *pari-*, *saṁ-vatsará*; *pari-*, *saṁ-vatsaríṇa*.

35. *várman* 'shield,' with *vármaṇvat* and *varmín*.

36. *varṣá* 'rain,' with *varṣá-nirṇij*, **varṣía*.

37. *vaśín* 'ruler.'

38. *vā́sas* 'robe': one or two compounds are earlier.

39. *vīrúdh* 'herb.'

40. *vṛkṣá* 'tree,' with *vṛkṣákeśa*.

41. **śváśura* 'father in law,' with **śvaśrū́*.

42. *ṣáṣ* 'six.'

43. *sajātá* 'related.'

44. **sapátna* 'rival,' with **asapatná*, *sapatnahán*, and *sapátnī*.

45. *sámiti* 'meeting.'

46. *saṁ sṛj* 'provide with,' with **saṁsṛ́j*, **saṁsṛṣṭajít*, and **sáṁ-sraṣṭar*.

47. *sénā* 'army,' with *áyuddha-*, **indra-*, **citrá-*, **deva-*, *mahá-*, *vṛddhá-*, *sárva-senā*, and *senānī́*.

48. *stanayitnú* 'thunder.'

49. *syoná* (*sioná*) 'soft': and *siona-kṛ́t*, *-śī́*.

50. *svápna* 'sleep,' with **jāgratsvapná*.

51. 1 **háras* 'heat,' with **vīḷúharas*, *hárasvant*.

52. *hetí* 'lance,' with *tigmáheti*.

APPENDIX II.

88. List of doubtful hymns and fragments.

Maṇḍala I.

13 9–12. The second section of the Āpriya hymns, both here and elsewhere, contains late linguistic features: but only in ix 5 *8–11 do we find either of the characteristic metres of the popular Rigveda.

22 16–18. Stanzas 17, 18 are repeated AV. vii 26 4, 5.

22 19–21. Stanzas 19, 20 are repeated AV. vii 26 6, 7.

*24 1, 2. These stanzas seem to have the character of a charm: much depends on the interpretation of the phrase *pitáraṁ ca mātáraṁ ca*, for which parallels are found in *i 163 13b, viii 69 15d, ix 73 5a, *x 88 15d, those in the popular Rigveda being the nearer. For the form of question and answer compare *v 44 14, 15.

*24 6–15. The linguistic indications receive some confirmation from slight contamination in 15c. Part of stanza 9 is repeated AV. vi 97 2, and stanza 15 in AV. vii 83 3.

27 13. Uncertain: cf. i 139 11, iii 9 9.

28 1–6. The metre shews some trace of epic rhythm, and the linguistic notes indicate late date. On the other hand it is difficult to separate these stanzas from 7–9, which are similar in their subject: and the whole hymn may therefore be assigned to the transition period.

29. This hymn has to some extent the character of a charm; it can hardly be earlier than the transition period, and like 28 1–6, is possibly later.

32. Stanzas 1–3 are quoted AV. ii 5 5–7.

35. This hymn, if standing by itself, would naturally be referred to the popular Rigveda in consequence of its metre: but it can hardly be separated from the other hymns of its group.

50 1–9. Quoted AV. xiii 2 16–24.

*84 16–18. Out of order, and not of the character of a hymn. Stanza 16 quoted AV. xviii 1 6.

*89 10. Fragment of a cosmogony, quoted AV. vii 6 1.

*90 9. Appended Anuṣṭubh stanza, quoted AV. xix 9 6.

*93. The metre of 1–3 may be epic Anuṣṭubh, and 4–8 is out of order, besides shewing contamination. The combination of Agni and Soma is so strange to the Rigveda proper that it is probable that the whole hymn is late.

*97. This appears to be of the nature of a charm: stanzas 1–8 are quoted AV. iv 33 1–8.

105 1–3. Stanza 1 quoted AV. xviii 4 89.

105 16–18. Stanza 16 shews a trace of epic rhythm.

115. Stanza 1 is quoted AV. xiii 2 35: but the hymn can hardly be separated from the other hymns of its group. Compare i 35.

*120 10–12. The character of this fragment is very uncertain: it disturbs the order of the hymns.

*126 6, 7. Appended Anuṣṭubh stanzas.

*133 1–5. These stanzas have the character of a charm: but it is very unusual to find such verses *prefixed* to one of the hymns of the ordered collection.

139 11. Uncertain: cf. i 27 13.

*161. A typical mythological hymn, assigned to the late Rigveda on linguistic grounds.

*170, *179. See on i *161.

188 8–11. See on i 13 9–12.

Maṇḍala II.

3 8–11. See on i 13 9–12.

*8 6. The metre may be interpreted either as Gāyatrī with extra verse or as epic Anuṣṭubh, but the association of Indra and Soma with Agni is contrary to the practice of the Rigveda, and the nearest parallel is perhaps in the popular hymn *x 173 5c 6a.

*32 4, 5. Quoted AV. vii 48 1, 2.

39, 40. The linguistic notes indicate late date, but this is unconfirmed, and it seems better to assign the hymns to the same group as i 35, 115.

Maṇḍala III.

*8 10, 11. This fragment has late linguistic notes, and disturbs the order of the hymns.

9 9. Uncertain (compare i 27 13), but required here by the order.

*28. Out of order, and similar in metre to the next hymn. Cf. also iii 52.

*29. In spite of the linguistic notes, the general character of this hymn, the traces of epic Anuṣṭubh metre, and the fact that stanza 10 is partly repeated in AV. iii 20 1, and stanza 16 is repeated AV. vii 97 1, all contribute to mark it as belonging to the popular Rigveda.

33 1–12. Uncertain: cf. iii 53 9–16.

*33 13. Appended Anuṣṭubh stanza, repeated AV. xiv 2 16.

*37 11. Appended Anuṣṭubh stanza.

*52. This hymn is out of order, and being closely parallel to iii 28, is probably a late addition.

53 1. An independent hymn, in its proper order as one of the Indra hymns.

53 2–16. A series of fragments, as to which it is only clear that they are of the same period as iii 33 1–12, which also deals with the personality of Viśvāmitra. Cf. vi 47 1–25.

53 24. Appended Triṣṭubh verse.

Maṇḍala IV.

12 6. Uncertain: cf. i 27 13, iii 9 9. Repeated x 126 8.

*13 5. Apparently a fragment of a cosmogony: cf. i *89 10.

24 *9 *10. These verses form no part of the hymn: their meaning is much disputed, but they seem to have the character of the popular hymns. Cf. i *120 10–12.

*39 6. Appended Anuṣṭubh stanza.

42 1–7. A mythological dialogue, which appears to belong to the Rigveda proper.

57 1–3. This hymn is not out of order, and by its analogy with the hymns to Bṛhaspati, Sadaspati, and Vāstoṣpati belongs to the Rigveda proper.

*58. The position of this hymn is the principal reason for assigning it to the popular Rigveda rather than to the cretic period, with which it is connected by subject and language. Stanza 10 is repeated AV. vii 82 1. Stanza 11 may be regarded as a contamination of the Triṣṭubh metre, or it may be an appended stanza. Cf. x *94, *175.

Maṇḍala V.

5 8–11. See on i 13 9–12.

*30 15. The reference to the Pravargya ceremony is isolated in the Rigveda, and may indicate later date.

40 4. Appended Triṣṭubh stanza.

*44 14, 15. The metre indicates late date.

46 7, 8. Repeated AV. vii 49 1, 2.

*51 14, 15. Appended Anuṣṭubh stanzas.

61 6–8. The language, and perhaps the subject, may indicate later date.

62. The language indicates late date, but this is unsupported.

78 4. Appended Triṣṭubh stanza.

*83. Verse 7a repeated AV. iv 15 6a: stanza 8 AV. iv 15 16.

Maṇḍala VI.

9. The language alone indicates late date: cf. ii 39, 40, v 62.

15 16–18. These stanzas appear to form a separate hymn, rightly placed in the arrangement.

*15 19. Out of order, and late by the linguistic notes.

*16 47, 48. Appended Anuṣṭubh stanzas.

47 1–25. This hymn consists of a number of fragments, all of which are out of order in the collection, though they seem to be roughly arranged amongst themselves. The first three fragments are really separate hymns, viz. 1–5 (Soma), 6–10 (Indra), 11–14 (Indra): they shew no indication of late date, except that several stanzas are repeated elsewhere, namely 1 in AV. xviii 1 48, 6 AV. vii 76 6, 8 AV. xix 15 4, 11 AV. vii 86 1, 12–13 RV. x 131 6, 7, and AV. vii 91 1, 92 1. It does not seem clear that these hymns belong to the popular Rigveda. On the other hand stanzas 15–18 are late by metre and language, but do not appear in AV.: stanzas 19, 20, 21 give no certain indications, and stanzas 22–25 appear rather to be early in character.

*48 22. Appended Anuṣṭubh stanza: cosmogonical.

*51 16. Appended Anuṣṭubh stanza.

*52 1–3. Stanza 2 repeated AV. ii 12 6. If stanzas 1–3 are a later addition, the remainder of the hymn is in its proper order.

52 4–6. Uncertain.

53–57. The Pūṣan group shews a large proportion of the popular linguistic notes, especially 54, of which stanzas 9, 10 are repeated AV. vii 9 3, 4.

60 14, 15. Uncertain.

72. The metre alone indicates late date.

Maṇḍala VII.

2 8–11. The metre indicates that these stanzas really belong to iii 4, which see.

17. This hymn is a play upon an Apriya hymn of seven verses, such as vii 1 1–7. Although out of order, it does not appear to be late.

*33. Mythological poem.

*35. Uncertain: stanzas 1–10 are repeated AV. xix 10 1–10; stanzas 11–15 in AV. xix 11 1–5.

41. Uncertain: repeated AV. iii 16 1–7.

*49. Uncertain: stanza 3 repeated AV i 33 2.

55 1. Compare the preceding hymn, and iv 57 1–3.

*55 2–4. Apparently a charm, but the metre is lyric: cf. x 126.

59 7, 8. Stanza 8 repeated AV. vii 77 2.

59 9–11. Out of order. Stanza 9 repeated AV. vii 77 1.

*66 16. Unmetrical and probably late.

89 5. Repeated AV. vi 51 3.

101, 102. The Parjanya hymns shew late linguistic notes, but they are in their order in the collection.

Maṇḍala VIII.

*1 33. Out of place, and with late linguistic notes.

*1 34. Mythological.

*3 24. Appended cosmogonical verse. The metre is probably Paṅkti.

*33 16–18. Perhaps late: but cf. v 61 6–8.

*33 19. Appended Anuṣṭubh stanza: mythological.

47 1–12. Uncertain.

*47 13–18. The language and the epic rhythm in 15c 17d point to late date. Stanza 17 is repeated AV. vi 46 3, xix 57 1.

*48. The metre seems to indicate late date.

*59 1–5. The position of this hymn between two others that are clearly late, suggests late date.

*66 15. Appended Anuṣṭubh stanza.

69. This hymn contains some elements of uncertainty: verse 11a shews epic rhythm: for the phrase *pitré mātré* see on i 24 1, 2.

*100. In the section 7–9 the metre, in 10–11 the subject plainly indicate late date. In the other sections the probabilities are on the same side.

*101 14. Cosmogonical stanza, repeated AV. x 8 3.

*101 15, 16. Probably late, as following stanza 14.

*102 19–21. Probably late: stanza 20 is repeated AV. xix 64 3.

*102 22. Probably late, as following stanzas 19–21.

Maṇḍala X.

2. Stanzas 3, 4 are repeated AV. xix 59 3, 2.

9 1–5. Repeated AV. i 5 1–3, 6 1, 5 4.

*11–13. Hymns 11, 12 are repeated in their entirety in AV. xviii 1, and hymn 13 is repeated in AV. xviii 3 39–41, vii 57 2. There are also other marks of agreement in the collection 10–14 which make it undesirable to separate its parts, though it is probable that some fragments of earlier date are included in it.

*27, *28. The dialogue form contributes to make late date probable.

*32 6–9. Mythological poem (Agni in the waters).

40. Stanzas 10, 12, 13 repeated AV. xiv 1 46, 2 5, 6.

*51–53. Mythological poems (Agni and the gods).

54–56 3. Uncertain. The stanza 55 5 is repeated AV. ix 10 9, and 56 1 in AV. xviii 3 7.

*59 1–4, *60 1–6. In the absence of more definite indications these hymns may be presumed to be of the same late date as those attached to them.

62. Uncertain.

*87 22–25. The position amongst hymns clearly popular makes late date probable.

*94. The date of this ceremonial hymn, as of *iv 58, *x 175, is open to some doubt.

*95. Mythological poem (Purūravas and Urvaśī).

*101, *102. These hymns must be considered together, owing to the similarity of position and metre. Late date is indicated by the repetition of 101 3, 4 in AV. iii 17 2, 1, and by the mythological subject of 102.

*108. Mythological poem.

110 1–11. Āpriya hymn, repeated AV. v 12 1–11. See on i 13 9–12.

*119. Out of order. Decisive indications of date are wanting.

*120. Repeated AV. v 2.

123. Stanza 6 is repeated AV. xviii 3 66.

124. This hymn as a whole is out of order. Stanzas *1—5 containing the dialogue between Indra and Agni appear to be late. On the other hand the Vṛtra myth in stanzas 6–8 has the signs of early date. For the 'swan' myth in stanza *9 close analogies are wanting, but it is more probably late.

127. Uncertain: for the subject cf. v 61 17–19.

*139 1–3. Uncertain: stanza 3 is repeated AV. x 8 42.

*139 4–6. Mythological poem.

*141. The metre indicates late date.

*142 1–6. Uncertain.

*149. Uncertain: verse 2c suggests contamination.

*153. Uncertain: the position favours late date.

*157. Mythological poem (slaying of the Asuras).

*167. The dialogue form suggests late date.

*168. For the subject cf. *x 146: verse 2c suggests contamination.

*170. The reference to the slaying of the Asuras suggests late date: cf. *x 157.

*175. See on *x 94.

*179. Repeated AV. vii 72.

*180. Stanzas 2, 3 are repeated AV. vii 84 3, 2.

185. The metre suggests early date: but the position makes this doubtful.

*187. Repeated AV. vi 34.

*191 1. Repeated AV. vi 63 4. The position confirms the presumption of late date.

CHAPTER III.

REARRANGEMENT OF THE RIGVEDA PROPER.

89. It has been indicated above (§§ 57–62) that large parts of the Rigveda proper are on the whole metrically homogeneous, and that these parts can on general grounds be arranged in three periods. More precisely, the greater part of the Rigveda may be divided into ten groups of hymns as shewn on the next page, six of the groups being roughly equivalent to six of the Maṇḍalas, and the remaining four being of a more composite character. Of these ten groups, five have the characteristics of the *bardic* period: two are regular in metre, and therefore to be assigned to the *normal* period: two have the characteristics of the *cretic* or transition period: and the last group comprises the hymns of the popular Rigveda.

90. It is not practicable to define the limits of any of the first nine groups with the same accuracy with which the popular Rigveda has been defined. It is nevertheless desirable to revise the groups as presented in the Saṁhitā text, in order that at least those individual hymns which are in most striking disagreement with the groups to which they belong in the text may be separated from them, and also that these hymns, as well as those which belong to those parts of the Saṁhitā which are not homogeneous, may find some appropriate place in the grouping, and thus be brought under review in our examination of the metre.

We shall therefore attempt first to *detach* from each group those hymns that are not homogeneous with it, or at least those which clearly belong to a different period: and then to *attach* these hymns, and those not yet included in the grouping, to those groups to which on the whole they bear most resemblance. These processes cannot of course alter the general character of the

respective groups as already defined: but if carried out with any success, they will greatly help in removing difficulties which otherwise might prevent us from obtaining a clear view of the less striking characteristics of each group.

91. TABLE SHEWING THE HOMOGENEOUS GROUPING OF THE RIGVEDA.

Group	Period	Hymns included	Family	Distinctive metrical features
I	Bardic	i 127–139	—	Atyaṣṭi
		viii 12–18	—	Dimeter Uṣṇih
		,, 19–22	Sobharī	Kakubh-Satobṛhatī Pragāthas
		,, 23–26	Vyaśva	Uṣṇih
		,, 27–31	—	Mixed lyric metres
		,, 43–46	—	,, ,,
		,, 95–101	—	,, ,,
		,, 102, 103	Sobharī	Kakubh-Satobṛhatī Pragāthas
II	,,	v (part)	Atri	Anuṣṭubh with occasional extra verse
		x 20–26	Vimada	Anuṣṭubh varied
III	,,	i 165–190	Māna	Decasyllabic Triṣṭubh
		vi	Bharadvāja	,, ,,
IV	,,	vii	Vasiṣṭha	Iambic Triṣṭubh
V	,,	i 36–43	Kaṇva	Bṛhatī-Satobṛhatī Pragāthas
		,, 44–50	,,	,, ,,
		viii 1–5	,,	—
		,, 6–11	,,	—
		,, 32–34	,,	—
		,, 49–57	,,	Bṛhatī-Satobṛhatī Pragāthas
VI	Normal	iv	Vāmadeva?	Regular Triṣṭubh and Gāyatrī
VII	,,	i 1–11	Kuśika?	Gāyatrī
		,, 12–23	—	,,
		,, 24–29	—	,,
		,, 30	—	,,
		iii	Kuśika	Regular Triṣṭubh and Gāyatrī
VIII	Cretic	i 94–115	—	Cretic Triṣṭubh and Jagatī
IX	,,	,, 31–35	—	,, ,,
		x 35–84	—	,, ,,
X	Popular	x 14–19	—	Contaminated Triṣṭubh and epic Anuṣṭubh
		,, 85–191	—	,, ,,

92. The criteria available in individual cases have already been summarized in § 59, and must now be considered in more detail. Hymns which have any of the characteristics of the popular Rigveda must generally be referred at earliest to the cretic period, and unless there is some reason to the contrary, they will be classed with the hymns x 35–84 in Group IX. Otherwise no single criteria are very certain: in other words, such change as we observe in the Rigveda proper is slow and continuous. On the other hand the concurrence of two or more indications in the same hymn may generally be trusted. Generally speaking, stronger evidence is required to justify the detachment of a hymn that belongs to a homogeneous Saṁhitā group than is sufficient to guide us in the corresponding attachment: and it will be at least prudent to err on the side of caution rather than unnecessarily to disturb the existing grouping.

93. The whole grouping being merely a provisional aid to the study of the metre, any full discussion of the position of individual hymns would be out of place here. It must be sufficient to state generally that there are numerous small indications of a close connexion between particular hymns which cannot be included in a catalogue of criteria. Consequently the argument in the remainder of this chapter must be regarded merely as an outline.

As an indication of the value of the respective criteria, the instances in which their indications are not accepted at present are enclosed in square brackets [ ]. In the shorter lists the references are extended to the popular Rigveda, for convenience of reference later.

94. The most important indications of date are those furnished by metre. The following features appear to be characteristic of the bardic period:—

(i) *All lyric metres* (§ 24); Uṣṇih, Atyaṣṭi, Kakubh-Satobṛhatī Pragāthas, and mixed lyric metres being specially characteristic of Group I, and Bṛhatī-Satobṛhatī Pragāthas of the Kaṇva collection (Group V).

Hymns entirely composed in Bṛhatī seem to be quite as common in the normal period, and occasional verses in Bṛhatī and even Bṛhatī-Satobṛhatī Pragāthas seem to be found still later. Such cases are iii 9 1–8, 44, 45; vi 59 1–6 (Bṛhatī hymns): iii 16 (hymn in B.-Sat.): i 105 8 (Bṛhatī with refrain verse), *170 1 (B.), *179 5 (B.); iii *53 18 (B.); vi 47 19 (B.); x *14 15 (B.), 33 2–3 (B.-S.), 62 6–7 (B.-S.), *101 5 (B.), *102 1, 3, 12 (B.).

Other instances of lyric metre outside the bardic period are i *23 19 (12.8.8), *164 42 (11.11.8.8), *191 13 (8.8.12.8.8);

iii 10 (Uṣṇih), 21 4 (11.11.11.8), 5 (Satob.), 23 3 (Satob.), *28 3 (Uṣṇih); iv 1 1–3 (Atyaṣṭi, etc.), *57 5 (11.8.8); vii *55 2–4 (8.8.8.8.4), *66 16 (12.8.8); x *17 13 (11.8.8.8), *18 11 (12.12.8.8), *170 4 (8.8.12.12).

For viii *3 24, ix 67 30, *x 85 34, see the 'Metrical Commentary.' In several other cases in the late Rigveda the metre seems to be confused rather than lyric.

(ii) Dimeter verse containing a *varying number of verses* in the stanza. This is particularly common in Group II (Atri hymns).

(*a*) The most important class of hymns consists of the Anuṣṭubh hymns of Maṇḍala v, in which the last stanza usually shews an extra verse: hymns 9, 10, 19, 52, and 86 shew further variations. Other examples are viii 69 7–11, 12–16: and in a less regular way *viii 91, *x 145, *164, and other hymns in connexion with epic Anuṣṭubh.

(*b*) Gāyatrī hymns with an additional verse in the first stanza, or in the first of each triplet of stanzas are [iii 24]; v 28 4–6, 82 1–3; viii 3 21–23, 9 19–21, 63 1–9, 68 1–12, 74 1–12, 92; ix 101 1–3; x 20.

(*c*) Gāyatrī with an additional verse in the final stanza is found i 43 7–9, 90 6–9; vi 16 25–27, 45 31–33, [56]; vii 94 10–12; viii 31 5–9, 10–14, 79; ix 66 16–18, 67 25–27; *x 60 1–6. For *ii 8 6 see p. 42.

(*d*) Otherwise the mixture of Gāyatrī and Anuṣṭubh (or Paṅkti) stanzas seems not to be specially characteristic of the bardic period, the instances being i 187; iii 53 12, 13; iv 30; vi 53; viii 2, 55, 56; x *19, 176.

For the use of Mahāpaṅkti (8.8.8.8.8.8) in connexion with Anuṣṭubh or Paṅkti see below, § 95 iv.

(iii) *Decasyllabic Triṣṭubh* (§ 49) variations are characteristic of Group III (i 165–190, vi): they are found occasionally in other groups of the bardic period. Hymns in the Dvipadā Virāj, Virāṭsthānā, and Bhārgavā metres also appear to belong chiefly to the bardic period.

(*a*) The extent to which decasyllabic variations are admitted in the Rigveda depends greatly on the view taken of the proposed restorations *índara* for *índra*, *-aam* for gen. pl. *-ām*. The occasions for the former restoration are found almost exclusively in hymns which also shew undoubted decasyllabic variations, and therefore the restoration seems at first sight unnecessary. On the other hand the restoration *-aam* is suggested in different parts of the verse, and in numerous hymns in which all other verses have the normal number of syllables: and this restoration therefore seems to correspond to the intention of the bards generally. If we admit the restoration *-aam*, but not *índara*, we find that the following Triṣṭubh or Jagatī hymns have at least *two* decasyllabic variations, being at least *one in every*

ten verses: i 60, 61, 63, 77, 104, [145], 148, 153, 167, 169, 173, 174, 178; ii 4, 19, 20; [iv 21]; v 33 1–7, 41, 51 11–13; vi 20, 21, 24, 30, 33, 35, 63, 66, 68 1–8; x 23, 49, 50, 99, 148. Also the following lyric hymns: i 120 1–9, 127, 129, 135; x 22, 93, 105, 132; and i 149, in which the stanza consists of three Triṣṭubh verses.

In the long hymns i 122, v 45, x 61 the proportion of decasyllabic variations is slightly less than as above.

(*b*) Hymns in *Dvipadā Virāj* are [i 65–70], vi 44 7–9, vii 34 1–21, 56 1–11, ix 109. [The hymn iv 10 is of a cognate type (5 . 5 . 5 . 11 .).] The hymns x 1, 6, [46] are partly in this metre, partly in Triṣṭubh. The metre seems most characteristic of Group IV (Maṇḍala vii); but several hymns stand in the text in association with hymns in normal Triṣṭubh, and are therefore probably later.

(*c*) The only hymn in *Virāṭsthānā* metre is ii 11, in which almost half the verses are Triṣṭubh. This hymn will naturally be associated with those in Maṇḍala ii already noticed as having decasyllabic variations. Hymn i 61 is nearly allied to this type.

(*d*) The *Bhārgavā* hymns x 77, 78 (§ 52) most resemble ii 11 in their general character, about half the verses in each hymn being Triṣṭubh or Jagatī.

(iv) Hymns in metres which contain *more or less than four trimeter verses* in the stanza are most common in the Vasiṣṭha group. Occasional extra verses are most common in the Bharadvāja group.

Hymns composed in stanzas each of which contains two or three trimeter verses are i 149; [iii 25]; vii 1 1–20, 17, 22, 31 10–12, 68; viii 9 10–12; ix 110 4–6, 7–9, 10–12; [*x 157].

Occasional extra verses are found in [*ii 43; iv 17, 27]; v 2, 41, 42 1–17, 43; vi 2, 10, 15 4–6, 13–15, 17, 31, 49, 63; [*vii 50]; x 115 6–9. In vi 15 1–3 a dimeter verse is appended to a Jagatī stanza.

(v) In trimeter verse *iambic variations* (§ 46) are characteristic of the bardic period, and in particular of the Vasiṣṭha group.

The principal iambic variations are the rhythms ‖ ⏑ – ⏑, ⏑ ‖ – ⏑ at the break, but we also include the rhythms ‖ – – ⏑, – ‖ – ⏑, which are generally found in the same hymns. The occurrences of these rhythms are to a large extent found in the hymns already marked out as belonging to the bardic period by the features noticed under (i), (iii), and (iv) above.

Thus the following hymns in classes already noted have each at least *two* iambic variations, being *one in every eight* verses: i 36, 40, 77, 79 4–6, 88, 92 13–15, 120 1–9, 122, 127, 128, 131, 133 6–7, 135 4–6, 149, 153, 167, 169, 173; ii 11, 19, 20; [iii 25; iv 10, 27;] v 24, 41, 53, 87; vi 2 11, 10, 15 1–3, 13–15, 31, 35, 46, 48, 63, 66, 68 1–8; vii 1 1–20, 14, 17, 22, 31 10–12, 68, 81; viii 4, 18 1–22, 19, 20, 21, 22 7–12, 23, 25, 26 1–15, 29, 33 1–15, 35 1–21, 36, 46, 60, 70 7–12, 87, 90, 97 11–15, 98 7–12, 99, 103; ix 108, 110 7–9; x 6, 23, 50, 61, [62 5–10], 77, 93, 99, 105, 115 6–9, 132, 140, 144, 172. A very

large proportion of these hymns are in lyric metre, which suggests that the rhythm may be due to the influence of dimeter verse.

Hymns in Triṣṭubh (rarely in Jagatī) metre shewing this rhythm to the same extent are i 55, 56, 57, [59, 83], 85, 87, 91 $_{1-4}$, 92 $_{9-12}$, [117], 155 $_{1-3}$, 156, 158 $_{1-5}$, 180, 181, 184, 190; [ii 9, 11 $_{21}$, 17, 26, 31, 33; iii 14, 15, 19, 26 $_{4-6}$, 35, 51 $_{4-6}$, 58, 61; iv 4, 6, 12 $_{6}$, 29, 37 $_{1-4}$; v 8, 31, 46 $_{1-2}$, 7–8, 49, 77]; vi 4, 11, 12, 13, 15 $_{10-12}$, 16 $_{46}$, 23, 26, 29, 37, 38, 40, 44 $_{10-12}$, $_{13-15}$, 50, 60 $_{1-3}$, 73; vii 1 $_{21-25}$, 3, 4, 7, 8, 19, 20, 21, 23, 24, 26, 27, 30, 34 $_{22-25}$, 36, 37, 38, 39, 40, 42, 43, 56 $_{12-25}$, 57, 58, 60, 61, 62, 64, 65, 67, 70, 72, 73, 77, 84, 85, 86, 87, 88, 92, 95, 97; ix 70, 76, 79, [85 $_{9-12}$, 86 $_{4-6}$, $_{34-36}$], 88, 93, 94, [96 $_{17-20}$, 97 $_{19-21}$, $_{52-54}$]; x [4, 32 $_{1-5}$, 39 $_{14}$], 48, 73, 74, [76, 79], 115 $_{1-5}$.

To the above are to be added several hymns in which this rhythm is found side by side with other features which indicate late date, with which we include all hymns in the popular Rigveda: *i 93 $_{4-8}$, 111 (§ 111 i), 116 (§ 95 ii, 110 iv), *133 $_{1-5}$; iii 21, 22 $_{1-3}$, 53 $_{9-11}$, and 57 (§ 95 i, ii); v 28 $_{1-3}$, 36 $_{1-5}$ (§ 95 i); vi 64 (§ 95 ii); *viii 100 $_{1-6}$; x *59 $_{1-7}$, 62 $_{1-4}$ (§§ 95 i, 98 viii), 65 (§ 95 ii), *95, *120, *123.

It appears therefore that iambic rhythm is very much commoner in the bardic period than elsewhere: but it is not rare in Maṇḍala iii (see § 110), is sometimes accompanied by indications of later date, and occasionally found even in the popular Rigveda. Its use therefore extends considerably beyond the groups I–V, and the appearance of this feature in an individual hymn affords by itself only a slight presumption of date.

(vi) Anuṣṭubh and Gāyatrī verse are most commonly found in association with the lyric metres: but both are fairly frequent in the groups belonging to the normal period. The changes in rhythm are on the whole too slight to be used here as a criterion.

Catalectic and heptasyllabic verses (elsewhere than in the semi-cadence of epic Anuṣṭubh) indicate early date: the only hymns which shew at least *two* occurrences, being *one in every ten* verses, are viii 68 $_{14-19}$, x 26, and the following which are wholly or partly in lyric metres: i 120 $_{1-9}$, 175 $_{1-5}$, x 22, 105.

(vii) The *iambic re-opening* (opening of pādas *b* and *d*, see § 41) in Anuṣṭubh verse, if regular, indicates the bardic period.

This rhythm is regular in the Anuṣṭubh hymns of Maṇḍala v: in addition the following hymns have each *at least two* such re-openings, being *one in every four*: [i 10, 28 $_{1-6}$], 84 $_{1-3}$, $_{4-6}$, 176 $_{1-5}$, 187 $_{1-7}$; ii 5; [iii 13]; v 19; vi 2 $_{1-10}$, 14, 44 $_{1-3}$, [*51 $_{16}$]; viii 9 $_{1-9}$, $_{16-18}$, $_{19-21}$, 95; ix 98, 99, 100, 101 $_{7-16}$; x 21, 26, [*58, *87 $_{22-25}$].

(viii) *Trochaic Gāyatrī* appears most commonly in the bardic period.

Hymns and fragments mainly composed in Trochaic Gāyatrī are

i 2 7–9, 3 4–6, 27 1–6, 10–12, 30 13–15, 41 7–9, 43 7–9, 90 1–5; ii 6; v 68, 70, 82 7–9; vi 16 25–27, 61 10–12; viii 2, 16, 71 1–9, 79, 81; ix 62 4–6, 66 16–18, 19–21; x 20, 185.

Occasional Trochaic stanzas are found in the following hymns: i 2 1–3, [22 9–12], 30 7–12, 38; [iii 11, 41; iv 55 8–10]; v 19; vii [89]; viii 3 21–23, 5, 7, 11, 55, 56, 94.

In connexion with other metres trochaic dimeter cadence is very rare: but we find *Trochaic Bṛhatī* in iii 16, a trochaic Anuṣṭubh stanza in viii 95 7, and trochaic rhythm in uneven lyric metre in i 120 1–9.

95. In striking contrast to the variety of metrical form which characterizes the bardic period are the few and slight indications which specially mark the cretic period, but are also not uncommon in the normal period and in the popular Rigveda.

(i) *Contamination* in Triṣṭubh and Jagatī verse.

External contamination, including the combination of Triṣṭubh or Jagatī stanzas with Gāyatrī or Anuṣṭubh, seems seldom to be much earlier than the cretic period. It is however difficult to define, as in some cases we may be dealing with composite hymns. The appearance of one or two Triṣṭubh stanzas towards the end of Jagatī hymns is not included. Probable examples are i 35, 125; ii 3 1–7; iii 8 1–9, 22, 53 9–11, 15–16; iv 7, 40 1–4, 57 1–3; v 28 1–3, [36 1–5], 60; vi 7, [47 22–25], 58; vii 41, 44; x 44, 69, 124 6–8, 131; besides numerous examples in the popular Rigveda.

Internal contamination of Jagatī stanzas by Triṣṭubh verses is found in at least two instances in each of the following hymns: i 110, 114; x [23], 62 1–4, 11, 63, 66, 75, [115 1–5], 122. Similarly of Triṣṭubh stanzas by Jagatī or hybrid verses: i 35, [180]; vi 47 15–18, 72; ix 85 9–12. Both variations are common in the popular Rigveda.

(ii) *Cretic variations*, i.e. occurrences of the rhythm – ⏑ – after an early caesura (§ 46), are not rare in any part of the Rigveda: but they are proportionately much more common in the cretic period. Hymns of any length in which this rhythm is frequent probably belong to the cretic period, unless indeed they belong to the popular Rigveda: but in short hymns the same relative frequency may be accidental.

Hymns which shew *at least two* cretic variations, being *one in every five* verses, are found as follows: i *24 1–2, 30 16, 51, *84 16–18, [91 22–23], *93 12, 94, 96, 100 1–15, 103, 106, 109, 112 24–25, 113, 118, 125, 140, 146 1–4, 159, 160, *162, 182; ii 3 8–11, 30 1–10, 39, *42; iii 5, 6, 9 9, 17, 20, 36, 39, 49, *52 5–8, 53 2–6, 54; iv 11, 34, 50 1–6, 10–11, *58 1–10; v 4, 34 9, 46 3–6, 60 7–8, 76, 78 4, 80; vi 6, *15 19, [22, 27 8, 32], 47 20, 52 4–6, [61 1–3], 70, *74; vii 5, 9, 10, 13, 18 1–21, 54, 59 7–8, [69], 78, 79, 80, 101, *104 1–7, *8–17;

viii 40 12, *58; ix 80, 90, 97 1–3, 34–36, 37–39, 40–42, 43–45, 49–51; x 5, 8 7–9, 30, 36 1–12, 13–14, 37 1–10, 38, 44 4–9, 47, *52 1–5, *6, *53, 54, 65, 70 1–7, *87 1–21, 106, *107, 111, 112, *164, *169, 178, *179 2–3.

The following hymns have both iambic and cretic variations to the extent indicated above: i *93 4–8, 111, 116; iii 22 1–3, 57; vi 64.

In lyric or decasyllabic hymns cretic variations occur only as follows, several of the hymns having also iambic variations: i 48, 134; iii 21, 23; viii 10; ix 110 4–6; x 78, 105, 140.

Although a few of the hymns, as indicated by the brackets, probably belong to the bardic period, the following table shews in a striking way the extent to which the iambic variations are associated with the lyric and decasyllabic metres[1], and the rarity of cretic rhythm in them: whilst on the other hand in the popular Rigveda iambic variations almost disappear.

Metres	Iambic hymns	Cretic hymns
Lyric and decasyllabic metres[1]	85	9
Others in Rigveda proper	133	91
Popular Rigveda	6	21

(iii) In the Gāyatrī and Anuṣṭubh metres the absence of those variations which characterize the bardic period is to some extent an indication of later date. For this reason it seems likely that the great body of Gāyatrī verse extending from ix 1 to ix 67 is not earlier than the normal period, though it probably includes some material of an earlier date. In Anuṣṭubh metre the absence of iambic openings in the second and fourth verses, combined with irregularities of cadence restricted to the first and third verses, marks an approximation to the rhythm of the popular Rigveda. But there are very few single hymns of sufficient length to enable these tendencies to be confidently traced in them.

Iambic re-openings are rare in the following hymns: i 45, 49, 105 1–3, 9–12, 142 1–8; iii 8 1–9, 21; iv 7 2–6, 37 5–8, 47; vi 59 7–10; viii 8, 62 1–3, 89 5–7; ix 101 4–6.

Irregularities in semicadence only are found as follows: i 28 1a 2a, 105 4a 5a 5c 15a 16a 17a, 142 2a 7a, 158 6a, 187 5a; iii 8 3c; iv 37 6a 6c; v 19 3c; vi 2 2a, 44 4a, 47 23a; viii 8 20a 21a 21c, 9 9a, 34 1a, 69 11a; ix 101 6a 12c 16a; x 62 5a 5c.

[1] Including the metres referred to in § 94 iv.

The combination of the two features is therefore found in i 105, 142 1–8; iii 8 1–9; iv 37 5–8; [viii 8; ix 101 4–6]. Thus a tendency in the direction of the later rhythm can perhaps be observed, not only in hymns of the normal and cretic periods, but even in some of still earlier date. See further in Ch. VII.

(iv) Hymns in *Mahāpaṅkti* belong to the normal or cretic period.

For this the presumption is only slight. The hymns that shew this metre are *i 191 10–12, viii 39, 40 1–11, 41, 47 1–12, *13–18, x *59 8–10, 133 1–6, 134 1–6, *166 5. In x *59 8–10, 133 1–6 the number of verses in the stanza varies.

The extreme regularity of the metre distinguishes these hymns from the Anuṣṭubh hymns of Maṇḍala v, in which also as many as six verses are found, though rarely, in one stanza: and it deserves notice that nearly half of the hymns are in the popular Rigveda.

96. The larger collections of the Rigveda shew a general uniformity in their subject-matter, consisting usually of three parts about equal in bulk, of which one is composed of hymns to Agni, the second of hymns to Indra, and the third of hymns to other deities.

On the other hand the smaller collections present us with a different picture. In most of these collections (such as those of which Group I is composed) the hymns to Indra greatly predominate: in some, as in i 65–73, 140–164, and the Anuṣṭubh hymns of Maṇḍala v the hymns to Agni are most numerous.

It is therefore probable that the earliest collections were often devoted to the honour of one or two favourite deities, and that the uniformity of the large collections has been reached by a process of supplementing. This process is most easily to be traced in the Agni hymns, which are so slightly represented in most of the smaller collections: thus the *Āpriya* hymns, as well as the hymns to *Agni Vaiśvānara* and *Agni Jātavedas*, all of which are included in the Agni sections, appear to be unknown to the earliest groups, and in consequence no hymns of any of these types are found in any lyric metre.

The instances in which the subject-matter seems to afford a clue to the position of individual hymns are given in the next two sections: but these indications are on the whole less trustworthy than those of metre.

97. The deities which appear chiefly in the collections of the

bardic period are Mitra-Varuṇa (and Mitra-Varuṇa-Aryaman), Vāyu (and Indra-Vāyu), Viṣṇu and Sarasvatī: and in the same period we find almost all of the songs of thanks to patrons for their munificence (*dānastutayaḥ*). These features are unevenly distributed amongst the different collections of the period.

(i) Hymns to *Mitra-Varuṇa* are found i 2 7–9, [23 4–6], 41 1–6, 7–9, 90 1–5, 136, 137, 151–153; ii 41 4–6; [iii 62 16–18]; v [62, 63], 64–68, [69], 70–72; vi 62 8–9, 67; vii 60–66; viii 19 34–35, 25 1–9, [47 1–12], 101 1–6; x 126 1–7, 132, 185.

(ii) Hymns to *Vāyu* and *Indra-Vāyu* occur i 2 1–3, 4–6, [23 1–3], 134, 135; ii 41 1–3; [iv 46–48]; v 51 1–4, 5–7; vii 90–92; viii 26 20–25, 46 25–28, 101 9–10.

(iii) Hymns to *Viṣṇu* are [i 22 16–18, 19–21], 154–156; vi 69; vii 99, 100.

(iv) Hymns to *Sarasvatī* are i 3 10–12; ii 41 16–18; vi 61; vii 95, 96.

(v) The *dānastutayaḥ* are [iii 53 7; iv 15 7–10, 32 22–24]; v 27 1–3, 4–6; 30 12–14, 33 8–10, 36 6, 52 15–17, 61 5–10; vi 27 7–8, 45 31–33, 47 22–25, 63 9–11; vii 18 22–25; viii 1 30–32, 2 40–42, 3 21–23, 4 19–21, 5 37–39, 6 46–48, 19 36–37, 21 17–18, 24 28–30, 25 22–24, 34 16–18, 46 21–24, 29–33, 55, 56, 65 10–12, 68 14–19, 69 17–18, 70 13–15, 74 13–15; ix 58. A mock *dānastuti* seems to be found in *i 120 10–12. (See R. Pischel, *Vedische Studien* i 1 *seq.*)

98. The deities Bṛhaspati, Vāstoṣpati, Kṣetrapati and Sadasaspati, and Dadhikrā appear to be most prominent in the normal period: whilst hymns to Agni Vaiśvānara and Jātavedas, Dyāvā-Pṛthivī, Sūrya, Parjanya, and the Āpaḥ, as well as the Āpriya hymns and most of those which have a ritual character, are found chiefly in the cretic period and the popular Rigveda. Here too belong a few hymns praising liberality (*dakṣiṇā*), and easily distinguished from the earlier *dānastutayaḥ*.

(i) Hymns to *Bṛhaspati* or *Brahmaṇaspati*: i 18 1–5, [40 1–6, 190]; ii 23–26; iii 62 4–6; iv 49, 50 1–6, 10–11; vi 73; [vii 97, 98]; x *42 11, 67, 68, *182. To *Vāstoṣpati*: vii 54, 55 1; [viii 17 14, 15]. To *Kṣetrapati*: iv 57 1–3. To *Sadasaspati*: i 18 6–9.

(ii) Hymns to *Dadhikrā*: iv 38–40, vii 44.

(iii) Hymns to *Agni Vaiśvānara*: i 59, 98; iii 2, 3, 26 1–3; iv 5; vi 7–9; vii 5, 6, 13. To *Agni Jātavedas*: i 99; iii 17; v 4; x 188.

(iv) Hymns to *Dyāvā-Pṛthivī*: i 22 13–15, 105 (refrain), 159, 160, [185]; ii 32 1–3; iv 56; vi 70; vii 53.

(v) Hymns to *Sūrya*: i 50 1–9, 115; iv 13 1–4; *vii 66 16; [viii 101 11–12]; x 37 1–10, *189.

(vi) Hymns to *Parjanya*: *v 83; vi 52 16; vii 101, 102.

(vii) Hymns to the *Āpaḥ*: i *23 16–18, *19–21; vii 47, *49; x 9 1–5, *17 10, 30.

(viii) *Āpriya* hymns: i 13, 142, 188; ii 3; iii 4; v 5; vii 2; ix 5 1–7, *8–11; x 70, 110. Other *ritual hymns* appear to be i 28, 105 4–6, 9–12, *162, *163, [187]; iii 8 1–9, *10–11, *29; iv 23 8–10, 40 5, *58 1–10; viii *66 15, [72]; x 62 1–4, 76, *94, *101, *175.

(ix) *Praise of liberality*: i 125, 126 1–5; [vi 27 8]; x *42 9, 62 5–10, 11, *107, *117 1–7.

99. It has already been noticed (§ 59) that the mention of the family name of the poet is characteristic of the bardic period only. The subject has been discussed by H. Oldenberg, in an article *Ueber die Liedverfasser des Rigveda* (ZDMG. xlii 199–247): and he has shewn that as a rule the singular and plural forms, e.g. *Vasiṣṭhaḥ* and *Vasiṣṭhāsaḥ*, are used side by side, and therefore both alike usually indicate the name of a family, not of an individual poet. The interpretation of the occurrences in the Rigveda is not always easy: several hymns contain references to more than one family, and the later hymns of the Rigveda frequently refer to the ancient poets (or supposed poets) by name, whilst in many cases we cannot be sure whether we have a contemporary record or a mythological reference.

The use of family names is dealt with in detail below (§§ 104—110) in connexion with the separate groups: but the treatment makes no claim to be complete. In some collections, as for instances those of the Kaṇvas, the evidence of family authorship is very complete, and the name occurs in almost every hymn: in others, as for instance in Maṇḍala iv., the evidence is so slight that the use of the family name to describe the collection can only be regarded as conventional. To the traditional lists of authors it is impossible to attribute any independent historical value.

100. *Refrain verses* concluding each of a series of hymns occur in Dimeter and in Triṣṭubh metre, but the latter occasionally close Jagatī stanzas. They are chiefly found in the bardic period, but their use occasionally extends to later hymns. A refrain distich is found in the cretic collection i 94–115.

The refrain verses regularly used in the Rigveda are *prātár makṣú* ..... i 58–64, viii 80 10, ix 93: [*tád no mitráḥ* ..... i 94–115, ix 97 57–58]: *vidyāmeṣám* ..... i 165–190: [*bṛhád vadema* ..... ii, ix 86 47–48]: *mádema śatáhimāḥ* ..... vi: *tā́ tarema* ..... vi: *yūyám pātā*..... vii; [ix 90, 97 1–3, 4–6; x 65, 66, 122]. In Dimeter metre: *utaídhi pṛtsú no vṛdhé* v; *ví vo máde...vívakṣase* x 20–26; [*nábhantām anyaké same* viii 39–42, cf. x 133].

The following are used in a few hymns only: *suvīrāso vidátham ā́*

vadema i 117 25, ii 12 15, *viii 48 14: *vayáṁ siāma pátayo rayīṇā́m* iv 50 6, v 55 10, viii 40 12, *48 13, *x 121 10: *suvīriasya pátayaḥ siāma* iv 51 10, vi 47 12, ix 89 7, 95 5, x 131 6: *rāyā́ madema bṛhatā́ tuótāḥ* vi 19 13, cf. 49 13: *rákṣā* (*trā́svā*) *utá nas tanúo áprayucchan* x 4, 7 (cf. i 143 8, iii 5 6, 20 2): *devaír dyāvāpṛthivī právataṁ naḥ* i 31 8, x 67 12: *íṣam úrjaṁ sukṣitíṁ víśvam ā́bhāḥ* x 20 10, 99 12. Of these only two belong to the bardic Rigveda. The refrain verse *índrāyendo pári sravā* in *ix 112–114 is an artificial addition, borrowed from ix 106 4b.

Concluding stanzas common to two or more hymns are found in many parts of the Rigveda, and usually indicate a close resemblance between the hymns thus connected.

101. Many hymns even in the Rigveda proper are out of their strict order: such hymns are often foreign to the collections in which they stand, but are not necessarily of late date.

For the discussion of the order of the hymns reference has already been made to H. Oldenberg's *Prolegomena*, ch. II.

In numerous cases there is a slight displacement amongst hymns which are obviously cognate: but the following cases seem to be of more importance: i 2, 3, 10, 24 3–5, 27 13, 104, 189; ii 9, 10, 41 10–12; iii 53 2–16; iv 15 7–10, 48 5; v 61 5–10, 84, 87; vi 47 1–25; vii 17, 44–55, 59 9–11; viii 1; in addition to numerous hymns belonging to the popular Rigveda.

102. The recurrence of more than a single stanza of a hymn, or of an independent stanza, in the Atharvaveda, most commonly indicates the cretic period at the earliest.

Most hymns of this kind have been already assigned to the popular Rigveda. Those that remain are i 22 16–18, 19–21, 32, 50 1–9, [154]; iv 2; v 46 7–8; vi 47 6–10, 11–14, 54, 68 9–11; vii [32], 41; [viii 24]; x 2, 9 1–5, 40, 110.

103. In the hymns of the Rigveda proper the linguistic forms recorded in §§ 84, 85 greatly preponderate over those recorded in §§ 86, 87: but in those of the cretic period the later linguistic forms constitute a tangible proportion of the whole. Conversely, if in any hymn the number of late linguistic forms approaches the number of early forms, there is a presumption that the hymn belongs to the cretic period.

Such hymns are i 13 9–12, 22 13–15, 23 13–15, 28 1–6, 29, [41 7–9, 43 4–6], 83, 84 13–15, [135 7–9, 136 1–6], 145, 182, 188; ii 12, 13, 28, 39, 40, 41 10–12; iii 21, 33 1–12, 45, 53 2–6, 55; iv 12 6, 42 8–10; v 5, 47 1–6, 62, 81; vi 9, [16 16–18], 47 19–21, 52 4–6, 54, 59 1–6, [60 14]; vii 46, 59 7–8, [76], 101, 102; [viii 17 11–13, 34 refrain, 41, 55, 69 12–14, 77]; ix 85 1–4, 86 28–30, 97 7–9; x 2, 91, 106,

110 8–11, 126 8, 127 ; besides numerous hymns in the groups i 31–35, 94–115, x 35–84.

104. We proceed to revise the grouping of the hymns, with such assistance as is given by the indications noted in §§ 93–103.

I. The short collections of Maṇḍala viii, arranged without preference for the Agni hymns, and composed in metres almost entirely unknown in the time of the popular Rigveda, not only bear the most evident indications of early date, but have been least disturbed by later additions. On account of their small bulk they are included in one group. All the collections in bk. viii which have no special affinities to other groups are here included, and also the collection i 127–139, which has Atyaṣṭi as its distinctive metre.

Group I. The collections included are :—

(i) viii 12–18. Hymns chiefly to Indra, and mostly in Uṣṇih metre, either Dimeter or Trimeter. *Attach* ix 102–106, in similar metres.

(ii) viii 19–22. The distinctive metre is Kakubh-Satobṛhatī ; the author's name *Sobharī* occurs 19 2c 32a, 20 2d 8a 19b, 22 2c 15c. *Attach* viii 102 1–18, 103 (st. 8–13 Kak.-Sat., 8c Upastuta, 14c Sobharī) ; ix 108 (Kak.-Sat.) ; x 115 (8b 9b Upastuta, connecting this hymn with viii 103 : see also § 94 iv, v).

(iii) viii 23–26. The distinctive metre is Uṣṇih. *Vyaśva* is named as author in 23 16a 23b, 24 22a 23b 28c 29b, 26 9b 11a.

(iv) viii 27–31, in lyric metres and Gāyatrī, addressed to the Ādityāḥ and Viśve Devāḥ.

(v) viii 43–46, in similar metres to Agni, Indra, and Vāyu. For 47 1–12 see §§ 95 iv, 109 iv.

(vi) viii 95–101, in Dimeter Uṣṇih and various lyric metres, addressed chiefly to Indra.

(vii) i 127–139, in Atyaṣṭi and similar metres. *Attach* ix 111.

105. II. Stanzas consisting of a varying number of dimeter verses are specially characteristic of Maṇḍala v : much the most common form is Anuṣṭubh with an extra verse in the last stanza, but we also find Gāyatrī with an extra verse in the first stanza (28 4–6, 82 1–3) and other variations. There are also several lyric hymns in this collection. The trimeter hymns mostly shew the characteristics of the normal or cretic period, and are therefore probably later additions. A similar collection is found in x 20–26.

Several of the short collections in Maṇḍala viii are more akin to this group than the last, though a strict line cannot be drawn.

The second Maṇḍala contains a nucleus of early hymns which have features in common both with this group and with the next.

Group II. The hymns included are:

(i) Early hymns of Maṇḍala v. These include all the lyric, Anuṣṭubh, and Paṅkti, and at least those Gāyatrī hymns in which the number of verses in the stanza varies: also those Triṣṭubh hymns which have decasyllabic variations or extra verses, and all hymns containing *dānastutayaḥ*. The following list will be roughly correct: 2 (§ 94 iv), 6, 7, 9, 10, 16–25, 27 (§ 97 v), 28 4–6 (§ 94 ii), 30 1–14 (§ 97 v), 33 (§§ 94 iii, 97 v), 35, 36 (§§ 94 v, 97 v), 38–40 3, 41 (§ 94 iii–v), 42 and 43 (§ 94 iv), 45 (§ 94 iii), 50, 51 1–13 (§§ 94 iii, 97 ii), 52, 53, 56, 61 (§ 97 v), 64–67, 68 and 70 (§§ 94 viii, 97 i), 71 and 72 (§ 97 i), 73–75, 78 1–3, 79, 82 (§ 94 ii, viii), 84, 86, 87.

The family names found are *Atri* in 2 6, 7 8, 10, 22 1, 4, 39 5, 51 8, 67 5, 72 1, 73 6, 7, 74 1, and *Śyāvāśva* 52 1, 61 5, 9.

The appearance of cretic variations makes us hesitate to ascribe 4, 78 4, and 81 to the original collection, though the proper names reappear in them, as also in 15 and *40 5–9.

The refrain stanza *sám aśvínoḥ* is only appropriate to 76 and 77, and would therefore seem to have been added later to 42 and 43.

Attach ix 98–101, on account of the similarity of metre (§ 94 vii).

(ii) In the collection x 20–26 the prevailing metre is Anuṣṭubh, with several variations. In 21, 24, 25 half verses occur which form a refrain *ví vo máde...vívakṣase*, containing the family name *Vimada*, which also occurs 20 10a, 23 6a 7b [*24 4c]. In 20 we have Trochaic Gāyatrī, in 22 uneven lyric metre; in 26 a large proportion of the verses are catalectic. 23 is in contaminated Jagatī, but this hymn is not to be separated from the rest, for it also contains the family name (*vv.* 6a 7b), and the frequency of catalectic cadence finds a parallel in 26.

Attach x 99 (§ 94 iii), which has the refrain *íṣam ūrjam* ... in common with x 20; and, on its analogy, the other lyric, early Anuṣṭubh, and decasyllabic hymns in bk. x, and those with which they are associated, viz. 93, 105, 132 (all in uneven lyric metres), 126 1–7 (lyric), 143 (Anuṣṭubh; Atri is named 1a 2d 3a), 144 and 172 (§ 94 v).

(iii) The collection viii 35–38 is connected with Maṇḍala v by the name *Atri* in 35 19a, 36 6a 7b, 37 7b, 38 8b, usually with the addition of the name *Śyāvāśva*, and by the use of a lyric metre somewhat resembling that of v 87 and x 132. This metre however appears to glide into Mahāpaṅkti, and so far it is associated with a later period.

(iv) Other groups in the eighth Maṇḍala which are generally similar are those which extend from 60 to 79, and 92 to 94. For resemblance of metre see § 94 ii *a*, *b*. The proper names that occur are *Atri* 73 3a 7a 8b, *Priyamedha* 69 8b 18b, *Purumīḷha* 71 14c, *Virūpa* 75 6b.

Attach x 73, 74 (Priyamedha 73 11b: cf. § 94 v).

(v) The nucleus of early hymns contained in Maṇḍala ii may be roughly defined to consist of the following hymns: 4 (§ 94 iii *a*), 5 (§ 94 vii), 6 (§ 94 viii), 11 1–20 (§ 94 iii *c*), 19, 20 (§ 94 iii *a*), 22 (lyric), 41 1–9 (§ 97 i, ii), 16–18 (Anuṣṭ. and Bṛh., cf. ix 98, 99: see also § 97 iv). The name *Gṛtsamada* occurs in 4 9a, 19 8a, [39 8b], 41 18c, and *Śunahotra* in [18 6c] and 41 17c. The refrain *bṛhád vadema* is wanting in ii 4: it occurs in 11, 19, 20 as concluding a single final stanza which may have been attached to these hymns later.

A similar nucleus is found in hymns i 120 1–9 (uneven lyric), 121, and 122 (§ 94 iii *a*, v), the name *Pajra* occurring i 122 7b 8c, and *Pajriya* 120 5b.

Attach i 2, 3 (§ 110 ii), x 61, which has iambic rhythm (§ 94 v), and many decasyllabic verses, and the verses 11c 11d in common with i 121 (5c 5d); x 77, 78, of which the metre appears to be parallel to that of ii 11 (§ 94 iii *d*); and x 147, 148, of which the latter is decasyllabic, and has verses 2b 2c in common with ii 11 (4d 5a).

106. III. With the sixth Maṇḍala we first meet a large homogeneous collection in the existing Saṁhitā text. The principal metre is Triṣṭubh, and decasyllabic and iambic variations are frequent: the family name *Bharadvāja* is common, refrain verses are occasional. Much the same is the character of the collections i 58–64 (Gotama Nodhas), 74–93 (Gotama), 165–191 (Māna).

Group III. The collections included may be defined as follows:—

(i) i 58–64. Hymns 60, 61, 63 contain a very large proportion of decasyllabic variations. The name *Gotama* occurs in 60 5b, 61 16b, 62 13a, 63 9a; *Nodhas* in 61 14d, 62 13c, 64 1b. All the hymns except 59 contain the refrain *prātár makṣú* ....

Detach i 59. This hymn has iambic rhythm, and the family name *Bharadvāja* in 7b: but it clearly does not belong to this collection, and the ascription to Agni Vaiśvānara seems to indicate a late date (§ 98 iii).

Attach viii 80–87 (80 has the Gotama Nodhas refrain), ix 93, 94 (§ 94 v; 93 has the Gotama Nodhas refrain).

(ii) i 74–93. This collection has a greater variety of metres than any collection of the same length, most of them indicating the bardic period. The name *Gotama* occurs 77 5a, 78 1a 2a, 79 10b, 85 11b, 88 4c 5b, 92 7b. The collection is distinguished by a small group of Soma hymns (91).

Detach i 83 and 84 13–15 (§ 103).

Attach viii 88–90 (Gotama 88 4d) and ix 88, in which stanza 8 = i 91 3 (see also § 94 v).

(iii) i 165–190. The prevailing metre is Triṣṭubh, with many decasyllabic variations. The name *Māna* or *Mānya* occurs 165 14b 15b, 169 8a, 171 5a, 177 5b, 182 8b, 184 4b 5b, 189 8b: *Agastya* only in 184 5d. The refrain *vídyāmeṣám* ... is regular: in 165–168, 175–176, 183–184 respectively it concludes stanzas which are common

to the hymns thus connected. The collection is remarkable in containing only a single Agni hymn. A connection with Maṇḍala vi is indicated by the recurrence of 174 2b as vi 20 10c, and of 174 9 as vi 20 12.

Detach i 182 (§§ 95 ii, 103), 188 (§§ 98 viii, 103).

Attach i 104, x 48–50, which are marked by decasyllabic variations (§§ 94 iii *a*, v).

(iv) vi. Besides Triṣṭubh hymns, which have often decasyllabic variations, this Maṇḍala contains several hymns in Gāyatrī and in Bṛhatī-Satobṛhatī Pragāthas, the latter seldom being quite regular. Several hymns, both lyric and trimeter, have occasional extra verses. The name *Bharadvāja* occurs 10 6c, 15 3e, 16 5c 33a, 17 14c, 23 10b, 25 9d, 31 4e, 35 4d, 47 25b, 48 7c 13a, 50 15b, 51 12b, 63 10c, 65 6b. The refrain verse *tā́ tarema* ... occurs 2 11e, 14 6e, 15 15e, and partly in 68 8d; the verse *mádema śatáhimāḥ* ... ends hymns 4, 10, 12, 13, 17, 24; the verse *rayā́ madema* ... ends hymn 19 and recurs 49 13d; the resemblance between these verses seems to point to a common authorship. The collection is marked by a large group of hymns to Indra (30–41), of which each consists of five Triṣṭubh stanzas. There are a few *dānastutayaḥ*.

These characteristics are wanting in the Agni hymns 1, 5–9, in hymns 47 and 52, 59–62, and generally from 68 9 to the end of the Maṇḍala; and the Pūṣan group 53–58 is marked by late linguistic forms. It would therefore seem that considerable additions have been made to the collection at some later period.

Detach 1, 5, 6 (§ 95 ii), 7 (§ 95 i) and 8 (§ 98 iii), 9 (§§ 98 iii, 103), 47 1–21 (§§ 95 i, ii, 102, 103), 52 4–12 (§ 95 ii), 16, 17 (§ 98 vi), 53–57 (§§ 102, 103), 58 (§ 95 i), 59 1–6 (§§ 94 i, 103), 68 9–73 (§§ 95 i, ii, 98 i, iv, 102). The position of several other hymns is doubtful: see especially § 95 ii.

107. IV. The seventh Maṇḍala is also on the whole homogeneous. The predominant metre is Triṣṭubh, in which iambic rhythm is far more marked than elsewhere in the Rigveda, but decasyllabic variations are rare: there are found also several Bṛhatī-Satobṛhatī Pragāthas of a very regular character. Although these metres are quite strange to the later periods of the Rigveda, they are employed with a regularity which contrasts strikingly with the variety of form exhibited in Groups I–III, and brings this collection nearer to the normal period. The name Vasiṣṭha is common both in the singular and plural. Some hymns of a similar character are found in the group i 140–160, and in the ninth Maṇḍala.

Group IV. (i) The long list of iambic hymns in Maṇḍala vii is given in § 94 v: the collection is also marked by several hymns in Virāj metre (§ 94 iv).

The name *Vasiṣṭha* appears as follows: vii 1 8b, 7 7a, 9 6a, 12 3b,

22 3b, 23 1b 6b, 26 5a, 37 4d, 39 7a, 42 6a, 59 3b, 70 6c, 73 3d, 76 6a 7b, 77 6b, 80 1a, 86 5d, 88 1b 4a, 90 7b, 95 6a, 96 1d 3d: and outside the Maṇḍala in x *15 8b, 65 15a, 66 14a, 122 8a, 150 5c, and in association with the names of other bards in *x 181 1d. It also occurs in i 112, vii 18, *33, and in *x 95, but not as an author's name.

The refrain *yūyám pātā* ... is usually found at the end of a stanza common to two consecutive hymns, viz. 1 1–20 and 21–25, 3–4, 7–8, 20–21, 24–25, 39–40, 60–61, 62–63, 64–65, 67 and 69, 70–71, 72–73, 84–85, 90–91, 97–98, 99–100. Also the hymns vii 28–30, 34 and 56, 41 and 80, and x 65, 66 have the same concluding stanzas in each group. The refrain is found independently in hymns vii 9, 11–14, 19, 22, 23, 26, 27, 35–37, 42, 43, 45–48, 51, 53, 54, 57, 58, 75–79, 86–88, 92, 93, 95; ix 90, 97 1–3, 4–6; x 122.

Many hymns shew cretic variations (§ 95 ii). Four of them are Agni hymns, and of these two are addressed to Agni Vaiśvānara (§ 98 iii): two of the four want the refrain. Another (54) is addressed to Vāstoṣpati, and out of order (§§ 98 i, 101). Another (101) is addressed to Parjanya (§ 98 vi), and this also wants the refrain. These, like the four Agni hymns, will most naturally be explained as late additions. Hymn 69 occurs in the Aśvin group, from which there is not sufficient reason to separate it. The historical hymn vii 18 1–21 wants the refrain, but it is accompanied by a *dānastuti* (*st.* 22–25) which has the usual iambic rhythm: the Uṣas hymns 78–80 form a group of three, and have the usual refrain. But the change of rhythm, in the one case running through 21 stanzas, and in the other through three successive, though short, hymns makes it difficult to think that any of these hymns are really homogeneous with the rest of the collection. If this is a right view, neither the mention of Vasiṣṭha (9 6a, 18 *passim*), nor the refrain verse is a sure indication that a particular hymn belongs to the original collection.

The characteristic iambic rhythm is wanting in the whole series of hymns which extend (out of their order) from 44 to 55 (§ 101) and in all hymns outside the Maṇḍala: whilst hymns 82, 83 are in Jagatī, a metre strange to the collection as a whole; they have a concluding stanza in common, but it does not include the refrain verse. All these hymns are probably the work of a later period, though some of them may have been composed by members of the Vasiṣṭha family. The general regularity of the Gāyatrī hymns to Agni and some others, and the absence of any mention of Vasiṣṭha in them, makes it likely they are also later additions.

Detach 2 (§ 98 viii), 5 and 6 (§ 98 iii), 9–13 (§ 95 ii, 98 iii), 15, 18 1–21, 41 (§ 102), 44–48 (§ 98 ii, vii), 51–55 1 (§ 98 iv, vii), 59 7–8 (§ 95 ii), 9–11 (§ 101), 78–80 (§ 95 ii), 82 and 83 (Jagatī), 89, 101 and 102 (§§ 95 ii, 98 vi, 103).

Attach i 55–57 (§ 94 v), ix 70 (§ 94 v) with 71, 76 and 79 (§ 94 v), 107 (Bṛh.-Sat. and Virāj), 109 (§ 94 iii *b*), 110 (§ 94 iv), x 1 and 6 (§ 94 iii *b* and v), 150 (lyric metre, Vasiṣṭha 5c).

(ii) Outside Maṇḍala vii there appears in the collection i 140-160 a nucleus somewhat resembling it, in that iambic rhythm is common (§ 94 v), and hymn 149 is in Virāj metre. The name *Māmateya*, 147 3a, 152 6a, and 158 6a, is also a connecting link. The hymns

that agree in character are i 141, 144, 147–156 and 158. See also § 97 iii.

Detach i 140 (§ 95 ii), 142 (§§ 95 iii, 98 viii), 145 (§ 103), 146 (§ 95 ii), 159 and 160 (§§ 95 ii, 98 iv). Also hymns 143 and 157, though their rhythm is not very marked, would seem more probably to belong to the later additions.

108. V. The Kaṇva collections, although scattered in Maṇḍalas i and viii, are easily recognized by their distinctive metres (Gāyatrī, Trochaic Gāyatrī, and Bṛhatī-Satobṛhatī Pragāthas), and by the family name. These collections are i 36–43, 44–50, viii 1–5, 6–11, 32–34, 49–57.

Group V. The name *Kaṇva* appears i 36 8c 10c 11b 17b 19c, 37 1c 14b, 39 7d 9b; 44 8c, 45 5c, 46 9a, 47 2c 4c 5a 10c, 48 4c, 49 4d; viii 1 8c, 2 16c 22a 38c 40b, 3 16a, 4 2c 3d 20a, 5 4c 23a 25a; 6 3a 8c 11b 21b 31a 34a 43c, 7 18b 19c 32b, 8 3d 4c 8c 20a, 9 3c 9d 14d, 10 2b; 32 1b, 33 3a, 34 1b 4a; 49 5d 10a, 50 10a, 52 8d, 55 4a: also x 115 5a, for which see § 104 ii. Further we have the names *Praskaṇva* i 44 6c, 45 3d, viii 3 9d, 51 2a, 54 8d, *Medhyātithi* or *Medhātithi* i 36 10c 11a 17c, viii 1 30d, 2 40b, 8 20a, 33 4b, 49 9c, 51 1c, and ix 43 3c (see below), and *Vatsa* viii 6 1c, 8 7c 8d 11c 15b 19d, 9 1b 6c 15d, 11 7a. The names *Upastuta*, *Vimada*, *Virūpa*, *Sobharī*, *Atri* and *Priyamedha* also occur in Kaṇva hymns, and connect them with others contained in Groups I—III.

Detach i 50 1–9 (§§ 98 v, 102).

Attach i 14 (Kaṇva 2a 5b), 27 1–12 and 30 1–15 (§ 94 viii), ix 43 (Medhyātithi 3c), 58 (§ 97 v), 62 4–6 (§ 94 viii), 66 16–18 (§ 94 ii, viii), 19–21 (§ 94 viii), 67 25–27 (§ 94 ii), x 140 (cf. 6c with i 45 7c: see also § 94 v), 185 (§§ 94 viii, 97 i).

109. VI. The principal collections of the normal period are Maṇḍalas iii and iv: to these are to be added the larger parts of Maṇḍalas ii and v, and of the collections i 1–30 and ix 1–67, 68–97. All of these shew a very close adherence to the normal forms of the Gāyatrī, Triṣṭubh, and Jagatī stanza: but the third Maṇḍala has certain features almost peculiar to itself which make a separate treatment desirable.

Group VI. The hymns included fall under five headings:—

(i) The hymns in Maṇḍala iv are chiefly in Triṣṭubh metre, but there are several Gāyatrī hymns. Common concluding stanzas are found in the Agni hymns 13, 14, the Indra hymns 16, 17 and 19 to 24, and the hymns 43 and 44 to the Aśvins. The name of *Vāmadeva* appears iv 16 18a, and may be that of the author of the hymns: if we are to interpret iv 4 11b literally, the author of that hymn is a son of Gotama: other proper names that occur are *Kutsa* 16 10b 11a 12a, 26 1c, 30 4b, *Kakṣīvat* 26 1b, *Uśanā* 26 1d, *Divodāsa* 26 3d, 30 20c,

and again *Gotama* 32 9a 12a. Both iambic and cretic rhythm are rare: lyric and other early metres are occasional, as in 1 1–3, 10, 17, 21, 27, and sometimes take forms peculiar to this Maṇḍala. On the whole there seems little reason to suppose that the Maṇḍala contains either a nucleus of older hymns or a supplement of later additions: in any case only a very small part of the Maṇḍala is not homogeneous.

Attach x 126 8 = iv 12 6, and x 131 (refrain *suvīriasya*... as in iv 51).

(ii) The greater part of the hymns of Maṇḍala ii seem to form a similar collection, except that Jagatī is common. The Indra hymns ii 15–18 have the concluding stanza *nūnáṁ sā́ te* ..., which is also appended to the earlier hymns 11, 19, 20: its refrain verse is further found in the hymn-pairs 1 and 2, 13 and 14, and in the stanza which concludes each of the hymns 27–29, though it is only appropriate in 28. But, unlike Maṇḍala iv, many hymns which are not homogeneous appear to be included in the Maṇḍala.

Detach 3 (§§ 95 i, ii, 98 viii), 4–6 and 11 1–20 (§ 105 v), 12 and 13 (§ 103), 14 (connected with 13 by the concluding stanza *asmábhyaṁ tád*...), 19, 20 and 22 (§ 105 v), 39 and 40 (§§ 95 ii, 103), 41 1–9 (§ 105 v), 10–12 (§§ 101, 103), 16–18 (§ 105 v).

Attach ix 86 46–48 (refrain *bṛhád vadema*...), x 91, 92 (x 91 10 = ii 1 2).

(iii) Of similar character are the majority of the Trimeter hymns of Maṇḍala v, Jagatī being again common: and here we may naturally place those Gāyatrī hymns in that Maṇḍala which we have no special reason to assign to an earlier date. Amongst these hymns 57, 58 have in common the refrain stanza *hayé náraḥ* ..., and 76, 77 the stanza *sám aśvínoḥ* .... The hymns thus included are 1, 3, 8, 11–15, 26, 29, 31, 32, 34, 37, 40 4, 44 1–3, 46–49, 54, 55, 57–60, 63, 69, 76, 77, 78 4, 80, 81, 85.

Detach v 4 (§§ 95 ii, 98 iii), 5 (§§ 98 viii, 103), 28 1–3 (§ 95 i), 62 (§ 103).

(iv) The group viii 39–42, having Mahāpaṅkti metre (§ 95 iv) with the refrain *nábhantām anyaké same*, containing a play on the family name *Nabhāka* (40 4a 5a), perhaps belongs to this period: for although the punning refrain reminds us of the Vimada hymns (x 20–26), yet the regularity of the metre stands in great contrast to them. Further the concluding verse viii 40 12d is identical with iv 50 6d.

Attach viii 47 1–12 (also Mahāpaṅkti), x 133 (refrain *nábhantām anyakéṣaam* ...) and 134 (Mahāpaṅkti).

(v) The indications of date in the Soma Pavamāna hymns are very slight, and therefore a great number of them probably belong to this period. The great number of hymns in Gāyatrī metre, and the comparatively large number in Jagatī, further favour this conclusion. In ix 89 the refrain *suvīriasya* ... is found, as in iv 51 10d.

Detach 5 1–7 (§ 98 viii), 43 (§ 108 v), 58 (§ 97 v), 61–67 (§ 110 ii), 70, 71, 76 and 79 (§ 107 i), 80 (§ 95 ii), 88 (§ 106 ii), 90 (§ 111 ii), 93 and 94 (§ 106 i), 97 1–6 (§ 111 ii), 34–51 (§ 95 ii), 55–58 (§ 111 i), 98–111 (lyric metres).

110. VII. The third Maṇḍala has a metrical character of its own, in that iambic variations of the type ⏑ ‖ – ⏑ only are fairly common, side by side with cretic variations: so that the hymns seem to be intermediate in character between the Vasiṣṭha hymns and those of the cretic period. The metres used are Triṣṭubh and Gāyatrī. The family name *Kuśika* appears occasionally.

The collections which extend from i 1 to 30 are almost entirely composed in Gāyatrī, the triplet being specially common: this metre may perhaps be connected with that of the third Maṇḍala.

Group VII. The hymns included are as follows:

(i) Maṇḍala iii. The refrain stanza *ūḷām agne* ... connects hymns 1, 5–7, 15, 22, 23: and the refrain stanza *śunáṁ huvema* ... hymns 30–32, 34, 36, 38, 39, 43, 48–50. The family name *Kuśika* appears 26 1d 3b, 30 20d, 33 5d, 42 9c, 50 4d, 53 9d 10d 11a: we find also *Viśvāmitra* 1 21b, 18 4c, 53 7c 9c 12c 13a, and *Jamadagni* 53 15b, 62 18a. Hymns in Bṛhatī (9 1–8, 44, 45) appear to be characteristic of this collection: such hymns as 10, 11, 13, 16, 23–25, 41 may be of earlier date than the rest, but of this we cannot be sure in so peculiar a collection: cf. § 94 i, ii, iv, v, viii.

Detach 2 and 3 (Jagatī hymns: see also § 98 iii), 4 (§ 98 viii), 8 1–9 (§§ 95 i, 98 viii), 17 (§ 98 iii), 26 1–3 (as 2 and 3).

Attach x 89 and 104 (refrain *śunáṁ huvema* ...), 160 (5d *vayám indra tuā śunáṁ huvema*).

(ii) i 1–30. It is very doubtful whether any of these hymns can be rightly attributed to the Kuśika family, since the name only occurs in i 10 11a, in a hymn out of order, and in an unusual metre (Anuṣṭubh). The majority of the hymns are in Gāyatrī triplets, though one series (4–9) consists of hymns each containing ten stanzas.

Detach 2 and 3 (§§ 94 viii, 97 i, ii, iv, 101), 13 (§§ 98 viii, 103), 14 (§ 108), 22 13–21 (§§ 102, 103), 27 1–12 (§ 94 viii), 28, 29 (§§ 98 viii, 103), 30 1–15 (§ 94 viii).

Attach ix 61–67 30, (except as in § 108) also composed in Gāyatrī triplets.

(iii) i 65–73. The series 65–70 in Dvipadā Virāj might suggest the bardic period, but we do not find elsewhere hymns so regular in this metre. The number of stanzas in the hymn corresponds to that regularly employed in the series i 4–9. If the hymns 71–73 are rightly associated with 65–70, it follows from the regularity of the rhythm that the whole group must be assigned to the normal period; also the stanza i 73 3 is almost identical with iii 55 21.

(iv) The hymns i 116–119 are marked by the extreme frequency of iambic and cretic variations side by side (§§ 94 v, 95 ii): thus they correspond metrically more nearly with the standard of Maṇḍala iii than that of any other collection. There are numerous proper names; but as they are used in historical references they supply no clue to the authorship. As to the refrain *suvīrāsaḥ* ... in 117 25d see § 100.

Detach 120 1–9 (§ 105 v) and 122 (§§ 94 iii *a*, 105 v): the colourless hymn 121 perhaps belongs to these also: 123–126 5 (§§ 95 i, ii, 98 ix).

111. VIII., IX. Of the hymns with which we still have to deal, a large number are marked by cretic rhythm, and again a large number by the comparative frequency of late linguistic forms. Although in many cases these two features are combined, yet we may distinguish the collection i 94–115 as being on the whole more strongly marked by its metre, and the collection i 31–35 and the hymns remaining in Maṇḍala x, as being more regularly distinguished by the language. In both groups Triṣṭubh and Jagatī are almost the only metres used, except so far as they are occasionally contaminated by Anuṣṭubh and Gāyatrī stanzas.

Group VIII. The hymns included are

(i) The collection i 94–115, in which the hymns are connected by the refrain distich *tán no mitró váruṇaḥ...*: a refrain which itself bears the stamp of comparatively late date in its reduction of the Pantheon to a catalogue, and the inclusion in it of Sindhu and Dyāvā-Pṛthivī. The refrain is found in 94–96, 98, 100–103, 105 19, 106–115. The hymn 111 differs in a startling way in its rhythm, which is markedly iambic; but it is connected with the rest by its refrain.

Detach i 104 (§ 94 iii *a*, 101).

Attach ix 97 55–58 (stanza 58 has the refrain as above), x 33 (2ab, 3ab = i 105 8). Also i 51–54 (see § 95 ii, and compare the mention of Vimada in 51 3c with that in 112 19a: of Kakṣīvat 51 13b with that in 112 11c; of Kutsa 51 6a, 53 10c with 112 9c, and so forth).

(ii) The numerous additions to Maṇḍala vii, of which many have the refrain *yūyám pātā ...*, constitute another collection very like i 94–115, and consisting of the following hymns: 2 1–7[1], 5, 6, 9–13, 15, 18 1–21, 41, 44–48, 51–55 1, 59 7–11, 78–80, 82, 83, 89. See especially §§ 95 ii, 107 above.

Attach ix 90, 97 1–3, 4–6, x 65, 66, 122, all having the Vasiṣṭha refrain, but a general cretic rhythm (§ 95 ii).

(iii) The following hymns, detached from the groups with which they stand in the Saṁhitā text for reasons already indicated: i 59, 123–126 5, 140, 143, 145, 146, 157, 159, 160; iii 2, 3, 17, 26 1–3; v 4; vi 1, 5–8, 52 4–12, 16–17, 53–59 6, 68 9–73; ix 80, 97 34–51.

Group IX. The following hymns may be assigned to the cretic period, not so much on account of the rhythm (though, as will be shewn later, it approximates to the cretic standard), as on account of the comparative frequency of late linguistic forms, and other notes indicating an approximation to the popular Rigveda:—

[1] It seems not improbable that the Āpriya stanzas vii 2 1–7, which have some traces of iambic rhythm, are earlier than the stanzas 8–11, which occur also in iii 4. In any case some association between the younger Vasiṣṭha hymns and the third Maṇḍala is indicated.

(i) Hymns i 31–35 (see also §§ 95 i, 102).

(ii) The small groups extending from x 35 to x 84.

Detach as above the hymns that have early metres, viz. 48–50 (§ 106 iii), 61 (§ 94 iii), 73 and 74 (§ 105 iv), 77 and 78 (§ 105 v), and on account of the refrain 65 and 66 (§ 107 i).

(iii) The following isolated hymns in the first nine Maṇḍalas, for the reasons indicated in the lists of hymns detached from each group: i 13, 22 13–21, 28, 29, 50 1–9, 83, 84 13–15, 142, 182, 188; ii 3, 12, 13, 14, 39, 40, 41 10–12; iii 4, 8 1–9; v 5, 28 1–3, 62; vi 9, 47 1–21: vii 101, 102; ix 5 1–7.

(iv) The following hymns in Maṇḍala x, for which (where other indications fail) the position in that Maṇḍala affords some presumption of late date: 2 (§§ 102, 103), 3 and 4, 5 (§ 95 ii), 7, 8 (§ 95 ii), 9 1–5 (§ 102), 29, 30 (§§ 95 ii, 98 vii), 31, 32 1–5, 96, 100, 106 (§§ 95 ii, 103), 110 (§§ 98 viii, 102, 103), 111 and 112 (§ 95 ii), 113, 116, 118, 123, 124 6–8 (§ 95 i), 127 (§ 103), 138, 139 1–3, 156, 171, 176, 178 (§ 95 ii), 187, 188 (§ 98 iii).

x 106 is further connected with ii 39 by the numerous duals in each hymn which are combined by Sandhi with *iva*.

112. The hymns of the Rigveda proper being thus roughly divided into nine groups, it becomes of interest to enquire into the linguistic character of these groups, and the relative nearness of each to the popular Rigveda. The ninth group, containing as it does most of the single hymns which shew a large proportion of later linguistic notes, is naturally the nearest: but even here the early linguistic notes are three times as many as the late. In the remaining groups the order of time provisionally adopted, that of the bardic, normal, and cretic periods, corresponds to the slow but steady relative increase of the later features. To this general statement there are two important qualifications. In the hymns in various metres, chiefly lyric, which compose Group I, late linguistic forms are extremely rare, and these may therefore, so far as the argument goes, claim to be the earliest hymns in the Rigveda. On the other hand, the hymns of the Kaṇva family appear to approach linguistically the hymns of the normal period.

This linguistic argument must not be unduly pressed. The conclusion last indicated seems probable in itself, because the Bṛhatī-Satobṛhatī Pragāthas of the Kaṇva family shew, both in external and internal form, a regularity which corresponds sufficiently with the character of the Triṣṭubh of the normal period: and also because the groups concerned have one metre in common, the normal Gāyatrī. On the other hand, it must not be expected that the statistics now to be given are in themselves sufficient to establish an order of time throughout the nine groups.

113. The treatment of individual hymns in this chapter has necessarily been summary and inadequate; but the general results are confirmed by the tables on pp. 54 and 69, and will be further tested by the metrical enquiries in the following chapters. In this way it will be possible to verify, or perhaps necessary to qualify, this provisional arrangement of the hymns in a chronological order. Just so far as the hymns which are assigned to one period reveal points of agreement other than those upon which the grouping is based, there will be good reason to believe that the original grouping really corresponds to the historical facts.

114. TABLE SHEWING THE CONTENTS OF THE RIGVEDA AS DIVIDED INTO HOMOGENEOUS GROUPS.

Group	Trimeter verses			Dimeter verses				Linguistic notes		
	Lyric	Jagatī	Total[1]	Lyric	Anust.	Trochaic Gāyatrī	Total[2]	Early	Late	Per cent.[3]
I	755	32	895	1459	56	36	2174	1456	85	5·5
II	369	56	1429	542	992	165	2971	2226	169	7
III	119	435	3058	243	276	61	1246	2607	166	6·5
IV	167	340	2463	258	4	3	361	1514	102	6·5
V	337	4	371	613	208	251	1924	959	81	8
VI	17	1632	4633	10	90	3	1954	3094	290	8·5
VII	32	100	2083	105	22	21	1748	1661	181	10
VIII	10	999	2628	26	64	3	318	1220	291	19
IX	4	1016	2646	8	53	0	480	971	305	24
X	13	552	3463	44	1478	0	1824	414	2112	83·5
Total	1823	5166	23,669	3308	3243	543	15,000	16,122	3782	19
I—V[4]	96	14	35	95	47	94	57			
VI, VII	2	35	29	3	4	5	26			
VIII, IX	1	40	22	1	4	1	5			
X	1	11	15	1	45	0	12			

[1] The verses not included in the two preceding columns are Triṣṭubh or Decasyllabic Triṣṭubh verses.

[2] The verses not included in the three preceding columns are Gāyatrī, Paṅkti, or Mahāpaṅkti verses.

[3] The figures in this column shew the proportion of later linguistic forms and words in each 100 of the early and late forms and words taken together.

[4] The figures in this part of the table shew how the matter in each of the metres as classified is distributed between the four periods. Thus almost the whole of the matter in the lyric metres and in Trochaic Gāyatrī is found in the bardic period: Anuṣṭubh verse is found chiefly in the first and last periods, and Jagatī chiefly in the two intermediate periods.

CHAPTER IV.

SANDHI.

115. In classical Greek and Latin verse a final vowel is usually *elided* or omitted from calculation if the next word begins with a vowel. According to the rules of classical Sanskrit a vowel in such a position is regularly *combined* with the vowel following, so that the two syllables coalesce in one. In the Rigveda the vowels are sometimes combined, as in classical Sanskrit: but at other times each retains the character of a separate syllable, in which case *hiatus* is said to occur. Although hiatus is rarely shewn in the Saṁhitā text, it can be restored with certainty in a great number of passages by the aid of the metre.

Thus in the verse vii 40 3d

ná tásya rāyáḥ pari-etá asti (text *paryetásti*)

it is clear from the metre that the final syllables of each part of the word *parietá* retain the character of distinct syllables.

In the Rigveda final *-a* and *-ā* are usually combined with an initial vowel following, whatever it may be: but final *-i -ī -u -ū* are only combined when followed by 'similar' vowels. It is the object of the present chapter to determine the practice of the Rigveda in these points and others of the same character, the extent to which exceptions are permitted, and the historical importance of these exceptions.

116. The discussion in this chapter is limited to the consideration of the treatment of final vowels and diphthongs, and of final syllables ending in *ḥ* and *m*, so far as syllabic combination is possible with the latter. By a final vowel is meant a vowel occurring at the end of a word or the first part of a compound, and so with the other final syllables concerned. The treatment of final consonants does not affect the metre except as included above, for there is no reason to think that any final consonant does not contribute to make position.

The Sanskrit Grammar includes under the heading of Sandhi the treatment of the final vowels of stems: this subject is here reserved for the chapter on 'Syllabic Restoration.'

A final long vowel or diphthong, if not combined with a vowel following, is frequently reckoned as short: this subject is discussed in the chapter on 'Quantitative Restoration.'

117. The Saṁhitā text rarely admits hiatus, but follows the artificial rules of the later Sanskrit (Whitney, *Sanskrit Grammar*, § 103). As the metrical character of the Rigveda is almost entirely destroyed by this method, commentators both native and western claim a general permission to *restore hiatus* in all cases. The consideration of the metre however shews that the Vedic poets were guided by principles and that deviations from these principles are comparatively rare.

Where the Saṁhitā text shews hiatus, it appears often to be guided by a true appreciation of the metre: but even so the text is practically of no value to us as evidence.

In a few cases, which will be noticed in their order, the text uses diacritical signs to denote hiatus.

118. There are many verses in which the restoration of hiatus is doubtful, either because the normal number of syllables can be obtained in more than one way, or because the verses in question may be interpreted as decasyllabic or defective. In all such instances it will be reasonable to give the verse that interpretation which brings it as a whole most nearly into agreement with the metrical character of the hymn to which it belongs and the general rules of Vedic prosody. Thus it is generally desirable to assign to each verse a normal number of syllables, but if in a particular hymn the number of shorter verses is considerable, as in the hymns described in § 94 iii as decasyllabic, it becomes more probable that the particular verse is also shorter. Where the required number of syllables can be obtained in more than one way, there is usually one method which is in better agreement with the rules of prosody than any other. In this way the number of cases which involve any serious doubt becomes very small: the consideration of these cases in detail is reserved for the 'Metrical Commentary': the interpretation implied in the lists included in the text is always that which appears to the writer on the whole the most probable.

119. Each verse in the Rigveda is an independent metrical unit as regards Sandhi: a final vowel may therefore stand at the end of any verse, whether the next verse begins with a vowel or not, without hiatus arising.

Within the verse hiatus is relatively more common at the caesura than elsewhere.

The Saṁhitā text takes as its unit the *distich*, or pair of trimeter or dimeter verses. But the appearance of hiatus seems to be quite as common at the end of verses *a* and *c* as at the end of verses *b* and *d*, and very much commoner at the end of the verse than at the caesura.

Similarly Sandhi combination is almost unknown at the end of the verse, but there are many occurrences at the caesura.

Instances of exceptional hiatus or combination at the caesura are separately recorded in the lists that follow. Instances of combination at the caesura by ordinary rules are given in Ch. VIII below.

The only probable case of Sandhi combination at the end of the verse is in *ix 113 7cd:

tásmin mā́m dhehi pavamān' | āmṛ́te loká ákṣite

Here the two dimeter verses of epic Anuṣṭubh are regarded as forming one verse of 16 syllables. Somewhat similarly we find combination in viii 13 15cd (Dimeter Uṣṇih), but these verses may be regarded as forming a single trimeter verse.

Other cases in which metrical difficulties would be removed by the hypothesis of Sandhi combination are i 110 9ab, *164 24cd, v 7 7cd, vi 27 5ab, ix 97 43bc.

120. Final *-a*, *-ā* are regularly combined with an initial vowel or diphthong following: and final *-i -ī -u -ū* are regularly combined with similar vowels, that is *-i* or *-ī* with either *-i* or *-ī*, and *-u* or *-ū* with either *-u* or *-ū*.

But many monosyllables are uncombined, especially *ná* 'as,' *sá*, and *u* or *ū*: and less regularly *prá*, *á*, *smā* and other monosyllables in *-i* or *-u*.

Duals in *-ā*, *-ī*, *-ū* are also regularly uncombined.

There appears to be no instance of the combination of the particle *u* or *ū* with a vowel following: the writing *ūm̆ iti* in the Pada-pāṭha text seems to assert the principle that the long vowel is uncombinable. Similarly such forms as *ó*, *pró*, *mó* (where the Pada-pāṭha has *ó iti*, *pró iti*, *mó iti*) are never combined with a vowel following: it is occasionally necessary to restore for them *ā́ ū*, *prá ū*, *mā́ ū*, etc., with hiatus before *ū*.

The combination of *ná* 'as,' and *sá* 'he' is comparatively rare, and the instances are therefore given as exceptions in § 122. The readings *sáḥ*, *só*, *sā́* in the Saṁhitā text seem all to result from later theories: they are often used even when there is really combination, as in v 4 6d.

In the cases of the other words in *-a*, *-ā* named above, and also of *evā́*, it appears sufficient to note the instances of hiatus in the general lists, combination being on the whole more common. Hiatus is sometimes denoted in the Saṁhitā text by the sign *m̆*, as *savā́yam̆* i 113 1c, *śáśadānām̆* i 123 10a, *evā́m̆* v 6 10a.

Duals in *-ā* usually appear in the text as ending in *-āv*, but *-ā* stands before *u*, and at the end of odd verses combination appears in the text.

Duals in *-ī*, *-ū* are usually written in the Saṁhitā text with hiatus; in the Pada-pāṭha text as in the example *prā́cī iti prā́cī*, indicating that the final vowel is not capable of combination.

Nevertheless there are many instances of the combination of duals in *-ā*, and some of duals in *-ī*; see § 128. Combination of duals in *-ā* is usually given correctly in the Saṁhitā text, but combination of

duals in -*ī* is more often ignored, no doubt as a result of the later theory indicated by the Pada-pāṭha reading.

Locatives in -*ā* are frequently found before consonants within the verse, but there are only four cases of combination with a following vowel, namely in vi 12 2b, *viii 91 1b, *x 101 11b (text -*ā*), and vii 39 3b (text -*āv*). The text also gives -*ā* before *u*- (Lanman, *Noun-Inflection in the Veda*, p. 386): but in these cases it would seem right to restore -*āv* rather than postulate hiatus.

The compound which appears as *saptarṣī* in the Saṁhitā text has in the Rigveda the value *saptarṣí*, according to rule.

It is evident that particles such as *īm* and *íd* are frequently used to prevent hiatus. Thus Professor H. Oldenberg points out (*Prolegomena*, p. 435, Note), that final vowels are combined with *īm* 59 times when a vowel follows, whilst there is only one occurrence in which a consonant follows. Again though *evā́* is often used with hiatus, *evā́ íd* is never found with hiatus, but the combination *evéd* is found, most usually when a vowel follows. Whether these particles were so used by the poets themselves, or are due to reciters and editors, we have no means of determining, and it is therefore reasonable to accept the text as it stands.

For the quantity of final vowels in such words as *evā́*, *adyā́*, see the chapter on 'Quantitative Restoration.'

121. Hiatus is found after -*a* in the following passages, combination being eight times as frequent:

(*a*) in Dimeter verse: i 27 3a[1], 30 3b 9a, 40 3a[2] 8d[3], 41 7b, 74 1b, 79 10b, 80 9d, 105 9c 10a, 120 5c[2], 127 3g[3] 8e, 129 1c[2] 4d 5c 9e, 176 5c; ii 5 7c[1], 6 6a, 41 8a[3]; iii 13 1a, 41 8b, 51 12b[2], 53 13b; iv 31 13c; v 6 4b, 7 1b[1] 7a, 9 3b 5a, 16 1b, 17 1d, 18 1b, 25 8b, 33 7a, 35 8a, 50 2b[1], 51 5c, 65 5a, 67 1c 5a, 70 4a; vi 14 1d 5c, 16 3b 42b, 44 6c; vii 14 1d, 66 11b[1]; viii 1 21a, 4 13a, 16 4a, 18 21a, 19 11a, 23 23a, 24 1b 25a, 27 7d[4], 40 9d, 43 11c, 44 27c, 46 19b 28d[2], 52 9b, 61 3b *bis* 7d 14b, 62 1a[2], 66 9a 9b 12b, 67 4b, 68 17b[4], 69 1b 8a[2] 9d 18a, 70 12a, 71 14a, 72 7a, 74 7d, 75 8b, 78 7b, 80 5a, 81 7a, 82 3a, 83 7a, 89 3b, *91 5c, 92 5a[2] 6b, 95 2c, 98 10a, 101 5a[2], 103 10b; ix *5 11b, 11 1b, 24 3b, 29 1a[2] 1b, 55 3b, 58 1b, 59 2b, 61 19b, 63 22a, 98 2b 5d, 101 13a; x 20 8a[1], 22 7b 8c, 26 4d[1] 8c, *59 10a, *85 41c[1], *86 2c[3], *90 10b[1] *13c[1], 93 12d 13d[4], *97 10c[2], *103 13a[2 4], 105 8b, 126 2b, 134 1b, *166 5e, 185 2b[3]. In verses of four syllables: viii 12 31d = 32d = 33d[2], 46 18e[2]; ix 102 8d[2].

(*b*) in Trimeter verse, at the caesura: i 31 8c, 33 1a 13c, 52 10a, 61 1c, 62 3a, 77 1a, 89 8b, 91 22c, 114 2a, 116 18b, 117 1a 8b 11a 21a 22a, 119 9b, 120 4b, 128 4b, 133 7f, *170 5d, 173 12a, 174 7b, 177 5a, 180 2a, 181 9a, 190 5a; ii 4 8a, 11 12a, 14 5d 6b, 18 7a, 19 1a 7a; iii 32 4c; iv 4 1b, 5 1b, 16 2a, 23 7c[5], 28 5b, 51 3b; v 33 3a 4b, 37 2c, 54 10d; vi 3 2b, 6 6c, 12 3a, 13 5d, 15 3a 3b, 16 46b, 20 1a 4c 4d[3], 21 12d, 24 6b, 31 3a 4b, 33 2a 3a 4a 5a, 36 4c, 47 4d, 48 13a; vii 1 20c, 4 1b[1] 8a, 6 3d, 14 2c, 21 4a, 22 4b, 28 1a 4a, 32 10c, *33 10c, 41 6a, 52 2c, 90 1d, 98 3c; viii 1 3c 8c, 4 13c, 10 4c, 18 15c[1], 19 26a, 22 15b, 25 3c, 96 17c; ix 76 4c, 88 4d; x *10 13a,

*12 3a *6a[5] *8c[5], *13 5c, 32 1d, 40 11d, *42 10a, 49 2b[1], 61 3d 14a 14c, 73 9a 10a, 74 4a, *88 12c, 92 7c, 99 10d, 115 5b, *120 7b, *124 5d.

(*c*) in Trimeter verse elsewhere: i 57 3c, 61 5b 8b 8d[3] 15c[2], 62 1d 3a[1] 4b, 63 5a 6a, 79 2a, 104 4a, 115 1b, 120 3c[2], 122 4d 13c[4], 127 3f[3], 129 6a, 141 12a[4], 149 3c[4], 155 1b[1], 167 1a, 168 3a[4] 9c, 174 2c 5b 6a[4] 7a, 180 2d, 186 10a[2], 190 6a[2 4]; ii 4 6c[4], 17 8b, 19 3b[2], 20 4d, 27 6c, 35 6a, 38 9a 9c[3]; iii 5 2a[2], 32 16b[3]; iv 2 18d, 3 11a, 6 2c, 16 7c[2] 20b, 19 7a[2], 21 7d[2], 38 5d[1], 40 3d; v 4 4a, 12 1a[2], 33 1b 10c, 41 3d[2] 5a[4] 9b[4] 12d 14b[1] 14c[4] 19d, 45 9a[4]; vi 4 4b, 10 4b[4], 18 5c, 20 1a 6c[2], 21 9a[2], 24 9b[2], 34 1d[4], 37 2a[2] 2a, 47 2b, 49 7a[4] 8c[4], 63 2a 2d[3] 3d[6], 66 3b[1], 67 8c[4], 72 3c[2]; vii 1 3a[2 4] 7c 22b[4], 3 1d[4], 5 1a[2], 13 1a[2], 22 1b 4a, 25 1a, *33 10c, 36 1a, 40 1d, 42 †6b, 46 1b[4], 59 1c, 61 3a[2], 79 4d[6], 87 1b[2], 97 9b; viii 4 4a, 19 23b[1] 35c, 20 18a[1], 22 2a[4], 23 24c, 24 15c[3], 70 10c, 96 10b[2]; ix 81 1a, 89 1a[2], 91 5b[2 4], 92 5a, 96 22a[2]; x *10 6a *13a[3], *15 13a[1], *17 9c[4], 22 11a[4], 23 7b[1], 29 5a[2], *32 7b[2], 40 8d[4], 49 7b[2], 50 1a 1b[4] 6d 7d, *53 4c[4], 61 24d[1] 25a, *88 9a *14c, 93 11a, *94 5a *8c, *95 10d[2], 96 9d, 105 6a[2] 6a[4], *108 5a[6], 115 4a, *121 4a *4c, 133 7c[4], 148 5b.

[1] *ca.* [2] *prá.* [3] *ná* negative. [4] the hiatus is at the end of the prior element of a compound. [5] *átra* or *yátra.* [6] augment with hiatus.

122. Combination of *ná* 'as,' *sá* 'he' is rare.

ná 'as' is found with hiatus about 60 times: with combination only in i 104 5b, x 46 5d, 106 7c, no one of the instances being quite certain.

sá 'he' is found with hiatus about 150 times: with combination about 50 times, chiefly in hymns of the normal and cretic period, as follows:

(*a*) in Dimeter verse: i 14 11c, 16 5a 9a, 26 1c; iii 10 3c; iv 8 4a, 37 6a; vii 15 6a; viii 43 9b; x *86 16a *16c *17a *17c, *97 23c.

(*b*) in Trimeter verse: i 31 15d, 32 15c, 102 9c, 156 2d; ii 9 6a, 12 5a 5c, 13 2d 3d 4d, 15 6a, 17 6a, 18 2a, 22 1g 2g 3g, 24 1a 1d, 35 7c 10b 13c, 37 2b; iii 4 2c 10c, 31 11a, 39 2d, 55 17b; iv 4 7a; v 4 6d; vii 1 14a 15a, 40 3a; viii 66 8c; ix 74 2c 7c; x 2 3c, *27 1a, 44 5c, *53 1a, 68 9a.

123. Hiatus after -*ā* occurs in the following passages, combination being again eight times as frequent:

(*a*) in Dimeter verse: i 8 1a[1], 30 17a[1] 21b[1], 38 6a[2], 120 6c[1], 127 6c[1 3] 10g, 129 7e[1] 9b, 133 6c; ii 41 17b; iii 13 1b[4]; iv 52 2a, *57 7b; v 6 10a[5], 25 9a[5], *51 15c, 53 14b, 61 5a[6], 75 2b, 86 6a[5]; vi 16 27a[3] 42b[11], 46 5d[1]; vii 59 5a[1]; viii 1 23a[1], 5 29b, 7 33a[1], 9 13a[7], 10 5a[7], 16 7a, 17 1b[4], 20 17c, 22 1a[1], 33 13a[1] 13d[8] 15a[7], 34 1a[1] 11b[4], 46 10b 29b, 61 9b[9] 17a[7], 65 5c[1], 70 12d[4], 98 4a[1]; ix 29 6a[1], 108 14d[1]; x 21 1a[1], 26 1d 9b, *60 7a, 105 4a 11b 11c, *145 3a.

(*b*) in Trimeter verse, at the caesura: i 53 3c[10] 5d 8b, 61 4b, 62 8c, 66 7a, 77 1b, 94 8c[11], 117 1b, 120 2b, 129 5a[4], *162 13c, 167 10a[7], 169 3c[12], 173 4a 11a[12], 174 1a, 178 2a, 180 7c[12] 8a[12], 183 2d,

184 2c[3 14], 186 6c, 190 3c; ii 20 3a 7a, 24 3b; iii 54 12b; iv 2 11d[13], 10 1a[7] 5a, 16 18b, 34 5a[11], 35 3b[4], 40 2d; v 3 9d, 11 5b, 31 12c, 34 1b, 44 3d, 45 6b 7d, 46 4d, 51 11c, 53 9a; vi 13 3d, 20 3b, 21 9b[13], 25 1b 7b, 36 5b[8], 41 5a, 49 15c, 50 5b, 61 13b, 64 5a[6], *75 18d; vii 3 7a, 21 6a, 34 5a[11], 60 1c, 70 4b 7a, 87 4b[8], 93 7d 8b; viii 4 20c, 19 26c, 20 2c[7] 24c[11], 35 2b, *48 14b, 96 20a 21a, *100 11c; ix 86 44b 45a, 97 4a[11], 107 2c, 109 1a[4]; x 1 7c[14], *15 4c[11], 23 5b, 55 8d, 64 5a[9], 73 7d, 74 6b, *95 16a, 99 3a, 105 4b, *117 7c, *121 2c, 132 4d 6a, 139 3b, 148 4a[8].

(*c*) in Trimeter verse elsewhere: i 48 7c 16c, 58 9c[4], 60 4b, 61 16c[1], 62 8d, 69 9a, 77 1a[6] 5a[5], 87 4c, 104 1c[10] 5a 6c[2], 108 4d[1], 113 14d[1], 120 6b, 127 6f[12], 130 1a[1], 133 6b, 140 13c, 173 4a, 174 8a, 185 4a, 186 6a, 189 4d[2]; ii 13 10a, 17 1b, 18 4c[1], 19 3d; iii 6 6c[15]; iv 2 18b[8], 3 13b[2], 16 1a, 19 6c, 33 10a, 38 6a[12] 8a[12] 9a[12], 40 3a[12], 43 4b[1]; v 29 15b, 41 16b[3] 16c[3], 45 2d; vi 4 4b, 12 5a[12], 19 9b[1], 20 8d, 21 8d[1 3], 23 4a, 24 5d 9a, 48 17c[2], 64 5a[6], 66 3d[6] 6c[12] 6d[1], 67 6d[1], *75 3d; vii 1 7a[4], 4 6d[2], 6 7d[1], 8 1d[1], 22 6c[2], 32 14c, 34 1a 4a[11], 39 5a[1], 40 1a[1] 3d 4b 6a[2], 42 6a[5], 69 3a, 71 3d[1]; viii 1 16c, 70 12c[4], 96 9d[4], 101 13c, 103 13a[3]; ix 71 6c[1]; x 5 †5d, 30 2b[14], 49 10b 11c, 50 2d[9], 61 9c 14d 18c, 65 15b, *94 10b, *95 4a[6], *101 3b[11] *7a[11], 115 7a[5], *129 5d, 132 4d, 144 5b[1].

[1] *ā́*. [2] *mā́*. [3] at end of the prior element of a compound. [4] imperative in *-ā* (*-a*). [5] *evā́* (*evá*). [6] *kā́, yā́, sā́*. [7] *adyā́* (*adyá*). [8] plural in *-ā* (*-a*) from stems in *-an, -man* or *-van*. [9] *vā́*. [10] gerund in *-yā* (*-ya*). [11] 2 pers. plural in *-tā* (*-ta*). [12] *smā* (*sma*). [13] aorist imperative in *-svā* (*-sva*). [14] *áchā* (*ácha*). [15] *áthā* (*átha*). For the true value of the final vowels of variant quantity see below, §§ 158–163.

124. After final *-i*, *-ī*, *-u*, *-ū* before similar vowels combination and hiatus are more evenly balanced. After monosyllables hiatus is regular, particularly after *ví* as in x 32 2a, and *hí* as in i 102 5d. So *nā́ ū* should probably be restored in i 64 15a, 120 2c, iv 16 21a, v 10 6a, 16 5a, 17 5a, 52 15a, 74 6c, vi 68 8a, vii 62 6a, 93 6c, 100 1a. Combination is rare; the examples are *vìva* *vii 55 2c, *x 86 7d, *nìtaḥ* *x 161 2b, *vìdám* vi 9 6b, *hī́m* ii 30 3c.

On the other hand longer words, and compounds beginning with *su-*, are generally combined. The exceptions are as follows:

(*a*) in Dimeter verse: iv 47 2c, 57 1d; vi *16 47c, 44 5a; viii 21 3a, 24 22a, 46 32d, 47 1f[1] 2f[1] 3f[1] (in refrain), 49 6d, 53 3d, 62 5b, *91 5b, 93 27a; ix *5 8b, 13 7a, 21 1a, 40 4b.

(*b*) in Trimeter verse, at the caesura: i 36 1c[1], 53 11a, 112 1d = 2d = 3d, 122 14d, 127 6b, 169 6a, 171 6a, 173 5a; ii 34 12b; iii 57 5b; *iv 18 4d; v 58 3a, *83 7d; vi 5 6a, 10 7a, 21 8a, 47 9c; vii 28 3a, *35 10b; ix 109 18a; x 50 3d, *88 4c, 110 3d.

(*c*) in Trimeter verse elsewhere: i 52 7b, 70 5b[1], 134 5b; ii 17 8c; iii 55 12c; v 29 6c, 49 5b[1]; vi 9 7c 7d; vii 1 3b[1], 29 3a[1], *49 4b, 58 6b[1], 65 1a[1], 66 12b[1], 68 9a[1]; viii 96 19d; ix 97 49d; x 61 26b[1], 116 7d, *169 1a.

[1] compounds beginning with *su-*.

125. Before dissimilar vowels final *-i -ī -u -ū* are regularly used with hiatus: but disyllabic prepositions followed by the augmented tenses of the verbs to which they belong, as *ádhy atiṣṭhan*, are used freely in combination from the normal period onwards. Other combinations in which a disyllable is the first element are also fairly common, so that the phonetic type, not the grammatical connection, appears to be the essential condition.

Disyllabic prepositions are combined with an augmented form of a verb following as below:

(*a*) in Dimeter verse: i 11 6b, *23 23a, 49 2b, 80 9c, 135 6d, *191 5a; *v 40 9c; viii 69 11d; ix 26 2a, 47 1b, 99 4b, *113 3c; x *9 9a, *72 3c *5c, *85 38a, *90 1d *5c, *135 2c, *159 1d.

(*b*) in Trimeter verse: i 32 8c 12b, 33 10b, 113 7a, 116 15d 17c, 117 8d, 118 7d, 124 3a, 146 4c, *161 12a, *163 2b *9d, *164 25b, 168 9d, 182 7b; ii 12 1b 11b, 17 2d 4b; iii 26 8d, 51 1b; *iv 18 3a *11a, *58 4b; v 11 6b, 30 12d *15b, 31 5d; vi 38 3b, 47 25b; vii 76 4c, 78 3a, *103 3a; viii *59 6d, 96 16c, *100 5c; ix 68 8b, 69 4c, 80 2a, 86 8c 17c, 110 6b; x 4 6b, 8 8b, *13 3a *5b, 43 6a, *51 2b, 68 8a, *71 3b, *81 4d, *109 5c, *121 6b *8a, 123 2d 6b, *139 4c, *157 5b.

Words consisting of two short syllables are also found in combination as below:

(*a*) in Dimeter verse: i 50 5a[3] 5b[3], 80 12c; v 19 1a, 52 6c, 73 3c; vii 81 1a; viii 7 24c, 43 24b[1]; ix 6 5c[1], 13 1b[1], 17 3a[1], 45 4a 5b[1], *67 31a *32a, 101 16d, 106 11b[1]; x *18 11d, *86 8d *11c *22c[1], *87 24a *25a, 118 8b, *119 5b, *141 1b[3], *145 4a, *146 6b[1], *179 1d.

(*b*) in Trimeter verse: i 34 1d[1], 79 5c[1], 116 12c[2], 118 3c, 120 8a, 122 12b, 139 9a[2], 156 2d, *161 8a, *162 2d *7c, *179 1d *3d; ii 3 1b[3], 15 9a[1], 26 1b, 38 3c[1] 5d; iii 9 4c, 31 4c, 58 3c; iv 4 11b, *58 10a; v 28 1b[3], 76 2d; vi 27 5b[1] 8c[1]; vii *33 1a[4], 65 3b[1], 83 8c[4], *104 2a; viii *1 34a; ix 72 3c, 80 3c[3], 97 10c; x 1 4c, *27 6d, *52 3b, *53 6a, *87 15b[3] *17d[3], *88 13d[1] *16c[3], 89 13a, *98 11d, *109 2c[1], *116 4c, 123 7b[3], *124 4d, *128 1d[1] *3b *6c[3], *129 7c[1], *130 7d[1], *142 1b, *157 5a[3].

Combination of words other than those which consist of two short syllables is comparatively rare, except in the compounds *ṛtvíj*, *gávyūti*, *svāhā* and *svid*, in which it is regular.

Combination is found exceptionally as follows:

(*a*) in Dimeter verse: *i 191 3d (*ní*); v *51 14c and *15a (*svastí*); *vii 55 5d (*sástu*); viii 16 11b (*svastí*); ix 15 1a (*yāti*); x 134 1e 1f in refrain verses (*janitrī*), *146 4b (*dāru*).

(*b*) in Trimeter verse: *ii 32 4c (*śívyatu*); viii 51 4c (*tú*), 90 5c (*haṁsi*); ix 96 4b (*svastáye*); x *14 11d (*svastí*), 61 13a (*nú*), *95 4b (*vāṣṭi*), 99 12c (*svastím*), 110 11c (*pradíśirtásya*, not *pradíśy ṛtásya* as in the text), *121 8c (*déveṣu*), *142 1b (*asti*). For i 110 9 see § 116 above.

On the other hand *suāhā* occurs in iii 32 15a.

[1] prior element of compound. [2] *dadhyác*. [3] *pratyác*. [4] *śvityác*.

126. Words ending in *-aḥ, -e, -o* lose their final element before an initial vowel following, and are therefore all alike treated as ending in *-a* with hiatus: and similarly words ending in *-ai* and *-au* are treated as ending in *-ā*. But duals both of nouns and of verbs ending in *-e*, and the locative *tué* (*tvé*), are unaltered.

These rules are so far in general agreement with those of classical Sanskrit. The unalterable character of the dual endings, and of *tué* is recognised in the Pada-pāṭha text by the addition *iti*: as to *asmé yuṣmé* see § 170.

127. According to the rules of classical Sanskrit, final *-aḥ* becomes *-o*, and final *-e* is unaltered, if the next word begins with *a-*, but the initial *a-* is lost. This result is comparatively rare in the Rigveda proper, but is occasionally found in all parts of it: in the popular Rigveda it is considerably more common. As many of the instances are found at the caesura, it seems that the loss of the initial vowel was not regarded by the poets as equivalent to combination of the syllables.

After *-aḥ* and *-e* initial *a-* is lost as follows:

(*a*) in Dimeter verse: i 79 11a[1], 81 1e; v 61 2a; vii 66 5c; viii 2 34b 40c, 27 22d, 50 5b; ix 9 4b, 59 4b; *x 72 4c, *85 17d, *90 3c *4b *12a, 126 3a, *127 1c, *145 6a[1], *161 5d[1], *166 3a *4d, *190 1b. At the beginning of a verse of four syllables viii 13 15d: see above § 119.

(*b*) in Trimeter verse, at the caesura: i 59 2c, 70 4b, 118 7a[1], 168 9c, 186 8c, 190 3d; iii 59 2d; iv 1 12d; vii 1 19b[1], 61 3d; x 61 7c, 89 13d, *103 1c.

(*c*) in Trimeter verse, elsewhere: i *24 8c[1], 30 16d, 33 13b, 51 3a 5a, 52 9d, 53 2c, 59 3b[1], 85 7a[1], 89 6c, 103 7b, 122 1a, 167 2a, 186 11a; ii 23 16b; *iii 29 3d[1]; iv 16 18a, 55 1d; v 29 10b[1], 30 3d[1] 10a, 31 3d, 61 9a[1]; vi 9 2b[1], 22 4d, 44 19b, 47 22b, 50 10c; vii 18 7c, *33 11b, 57 5c, 71 5a; viii *58 1c *3c[1], 96 20c; ix 86 23d; x 7 5c, 43 2c, 49 5c[1], 56 3d, 63 6c, 75 2a[1], 79 6c[1], 92 11b, *95 6d, 99 7c 7d, *108 5b, 116 6b.

The Saṁhitā text usually shews this combination correctly where it occurs, and also incorrectly at the end of odd verses.

[1] forms in *-e*.

128. Duals in *-ā, -ī, -e* are very frequently combined with following *iva*: the instances are given in the next section. In addition the following examples of combination of duals are found, chiefly in the normal and cretic periods:

(i) Combination of duals in *-ā*:

(*a*) in Dimeter verse: i 47 9a; iii 12 4b; v 73 6d; viii 5 2c 16c, 8 6c, 22 5d, 31 9b, 35 22c, 38 2b; *x 85 9b, *141 4b.

(*b*) in Trimeter verse: i 34 9d, 102 2c, 108 3d, 110 8d, 112 1d, 116 3a 8c 9a 10a 14b 19c, 117 1d 11d 12d 13d 18b, 118 9b, 119 2d, 152 3b, *161 7b, 182 4d, 183 2b 3c 5d; ii 16 5c, 31 1a, 39 8c; iv 2 4b, 21 9a, 44 3d 4b; v 43 8c, 46 3a, 62 5c 5d *bis* 6b, 63 1c, 76 1c 2b *bis* 3d 4b; vi 49 5c, 68 11b; vii 9 5c, 44 1a, 63 5d, 64 2c, 71 4c, 72 5a, 83 1d 2d 3d; viii 22 10c 12a, 57 4b, 86 3a; x 22 5a, 39 3b 10a, 41 2a, *52 2c, 64 5b, 73 3d, *87 3a, 106 11b, *125 1c *1d, *128 7c, 131 5a.

(ii) Combination of duals in *-ī* with following *i-* is found in i 121 8a, 177 4d, iv 56 1a, vii 87 2c, 90 3a, the combination being correctly given in the text in the last two instances. Combination with dissimilar vowels following appears to be found also, namely *prácī 'dhvarā* in iii 6 10c, and *ródasī 'bhé* (for *ródasī ubhé*) in i 33 9a, iii 34 1d, v 31 6c, vi 30 1d. There is no instance of the combination of a dual in *-ū*.

(iii) Combination of duals in *-e* is very rare; there is perhaps an instance in vii 72 3c.

(iv) In the dvandva duals as *indrāgnī*, *náktoṣāsā*, combination is the more usual: but the following examples of hiatus are found:

(*a*) in Dimeter verse: v 86 1a 4b 6a, vi 59 2b 5a 6a 8a 9a, 60 4c 5b 7a, viii 40 1a 3b.

(*b*) in Trimeter verse, at the caesura: vi 60 13a.

(*c*) in Trimeter verse elsewhere: vii 93 1b 3d 4c, x 65 2a.

129. The particle *iva* is so frequently found in combination with preceding words, without regard to the form of the ending, that the simplest explanation is the presence of the parallel form *va*, regularly used in Pali and in the verses of Buddhist Sanskrit. As such, the occurrences have already been taken account of amongst the forms which indicate late date. As however they may also be regarded as examples of a peculiar form of Sandhi, it will be well to give the list here.

(i) Duals in *-ā -ī -e* are combined with *iva* following:

(*a*) in Dimeter verse: i 28 7c[1]; iv 32 23a[2]; v 64 1c, 74 9d, 86 5d; viii 5 21c, 34 9b, 73 4b.

(*b*) in Trimeter verse: i 166 1c[2] 1d[2], 173 4d, 184 3a[2] 3d, 185 1d; ii 3 6b[2], 39 21 times; iii 6 10c, 30 4d[2], 58 2b; iv 41 5b 5c 7d; vi 8 3c[1]; vii 69 6a, *104 6d[1]; viii 26 15c, 35 7a 7b; ix 88 3b; x 4 6a, 40 2c 3a 3d 4a, *59 1b, 106 27 times.

[1] duals in *-ī*. [2] duals in *-e*.

(ii) Words ending in *-aḥ, -āḥ, -iḥ, -īḥ, -uḥ, -eḥ, -aiḥ* appear to be combined with *iva* following in i 141 11c, 175 6b; ii 6 7c, *43 2b; iii 36 6b; v 7 8b, 54 6b 6d; vi 46 4a, 48 18a, *75 14a; vii 56 8b; viii 19 14d, 35 5a, *91 3c; ix 96 15d; x 62 9b, 69 5c 6c, *84 2a, *97 10b, *146 2c, *149 4a *4c, *166 2b, *173 2b *2c.

Words ending in *-am*, *-im*, *-um* appear to be combined with *iva* following in *i 97 8a; ii 13 4b; *iv 18 5a; vi 19 3c; vii 41 6d, *59 12c; viii 49 4d; x 49 6b, *149 1c.

130. The occurrence of Sandhi combination in the Rigveda in positions in which it is not admissible by the rules of classical Sanskrit is proved in the case of duals (§ 128 above). In other cases in which it is suggested by the metre it is not always possible to determine whether the irregularity is in the metre or in the combination.

Probable instances of irregular combination are:

(i) *-aḥ*, *-e* with following vowel other than *a*: ii 20 8d, iii 43 5c, v 52 14c, vii 86 4d, viii 1 26c, 46 28c, x *85 40b, *87 15c, *90 4a, 93 10d, *166 5d.

(ii) final *-āḥ*: i 177 4a, ii 20 2b, iii 30 21c, iv 34 3d, x *51 9a, 75 3a.

(iii) final *-ai*, *au*: iii 32 6b, v 17 3a, vii 39 3b.

(iv) final *-am*, *-ām*, *-im*: i 14 3b, *161 8a, iv *18 2a, v 46 2b, *51 15a, vi 17 7b, 48 4d, vii 19 5c, x 20 2a, 49 6d, *114 4a.

131. The distribution of the principal variations from the Vedic rules of Sandhi combination is shewn in the table following. The whole number of variations is about 1200: the instances in which the rules are observed may be estimated at ten times that number. About one half of the variations are in favour of hiatus, and one half in favour of combination. Of those in favour of hiatus two-thirds are found in the bardic period; of those in favour of combination only a quarter are so found. This result is a substantial confirmation of the view that the hymns of the bardic period are earlier in date than the rest of the Rigveda.

The history can be pursued in more detail by considering the number of occurrences of each kind in relation to the bulk of the groups: except that Group V contains so little trimeter verse, and Groups IV, VIII, and IX so little dimeter verse that no comparisons can usefully be made in these particulars. It then appears that hiatus is far more common in Groups I—III than elsewhere. In Groups IV and V hiatus is only half as common as before, but combination is unaltered. In Group IX irregular hiatus hardly exists; in 3000 trimeter verses there are only 20 examples, and of these 13 are at the caesura: combination of all kinds has greatly increased. In the popular Rigveda some reaction is to be noticed: hiatus is more common, and combination

of *sá*, of duals, and with *iva* is rarer; but combination of final *-i*, *-ī*, *-u*, *-ū*, *-aḥ*, *-e* is much more common than in Group IX, and a close approximation to the standard of classical Sanskrit is reached.

In trimeter verse the occurrences of hiatus at the caesura are equally common with the occurrences in all other positions in Groups I to VI: in Groups VII to IX they are twice as common.

132. TABLE SHEWING THE GROWTH OF SANDHI COMBINATION IN THE RIGVEDA.

Group	I	II	III	IV	V	VI	VII	VIII	IX	X
Bulk[1]	2·3	3·5	3·8	2·7	1·7	6	3·3	2·8	3	4·7
Exceptional hiatus	76	143	157	72	34	84	28	33	22	63
,, combination	16	38	41	27	15	78	43	30	113	134
Per cent.[2]	17	21	21	27	31	48	59	48	85	68
Hiatus after *-a*[3]:										
dimeter verse	18	28	17	—	9	7	5	—	—	8
trimeter at caesura	9	10	11	5	—	2	4	2	3	3
,, elsewhere	11	18	14	7	—	5	1	1·5	1·5	4
Hiatus after *ā*[4]:										
dimeter verse	9	9	4	—	9	3	3	—	—	3
trimeter at caesura	7	10	9	5	—	4	2	2	1	2
,, elsewhere	8	7	11	6	—	3	1	3	·5	2
Hiatus after *-i*, etc.[5]	3	1	2	3	2	2	1	2	2	2
Combination:										
sá	5	1	0	1	1	2·5	2	1	4	2
-i, etc.[6]	3	3	2	3	2	5	4	2	7	18
-aḥ, *-e*[7]	1	2	3·5	2	2	1·5	2	3	3	5
duals	2	2	1·5	3	3	2·5	4	4	4	2
iva[8]	1	2	3	1	2	1	1	2	20	4

[1] The unit of bulk in this line consists of 1000 trimeter verses = 1500 dimeter verses. No entries are made in the table below for dimeter and trimeter verses separately in those groups in which the bulk of the kind in question is less than the unit. [2] The figures in this line give the proportion of occurrences of exceptional combination in each 100 exceptional instances of the two kinds taken together. [3] From this point all the figures are proportionately reduced so as to shew the number of occurrences in each unit of bulk. [4] Including the occurrences of hiatus in *dvandva* duals. [5] Hiatus after *-i*, *-ī*, *-u*, *-ū* before similar vowels. [6] Combination of *-i*, *-ī*, *-u*, *-ū* with dissimilar vowels. [7] Loss of initial *a-* after *-aḥ* and *-e*. [8] Combination of *iva* with duals and other words. The high proportion in Group IX is largely explained by the numerous occurrences in the two hymns ii 39 and x 106: but even apart from these hymns there are seven occurrences in each unit of bulk.

CHAPTER V.

SYLLABIC RESTORATION.

133. In the present chapter it is proposed to deal with all the instances in which it seems desirable to correct the Saṁhitā text so as to alter the number of syllables in a word. In the great majority of cases the result is to *restore hiatus within the word*, as in the last chapter the result was to restore hiatus at the end of the word or prior element of the compound. The historical problem under investigation in the two chapters is therefore essentially the same: and the Sanskrit Grammar has reason when it treats of the combination of a stem with a case or personal termination as a problem of 'Sandhi.' As however the treatment of the interior structure of words involves many difficulties and complications, it has seemed better to deal first with the simpler problem of the combination of words, and thus to have a starting-point for the further enquiry. Now that we have found that the Vedic poems admit every kind of hiatus, occasionally after *-a -ā* and between similar vowels, and regularly after the semivowels before dissimilar vowels, at the end of words, we shall be prepared to find similar phenomena within words: but it must not be expected that the historical developement will be precisely the same. We shall endeavour first to ascertain and group the facts, as to which the margin of doubt is comparatively small, and afterwards to interpret them as far as possible in the light of our general view of the history of the Rigveda (§§ 153, 154).

134. Syllabic restoration appears to be justified as follows:—

(i) When the proposed restoration is more suitable to the metre in a majority of the occurrences of the particular word or form, as

(*a*) in all words containing *y* or *v* followed by a vowel with grave accent: as *súar* for *svàr*, *ādhíe* for *ādhyè*:

(*b*) in many nouns having the noun-suffix *-ya* after a light syllable, as *yújia*: and generally in nouns having the same suffix after a heavy syllable, as *súria*:

(*c*) in the pronoun of the second person, in the forms *tuám*, *tuám*, *tuá*, *tué*, and *tuā-* in composition:

(*d*) in the instrumental singular and gen. loc. dual of *-i* stems, as *śámiā*, *hárioḥ*:

(*e*) in the declension of nouns in *-man* and *-van*: as *dhámanā* (text *dhámnā*): and

(*f*) in a few isolated words and forms: as *bhaásvat* (text *bhásvat*), *daásvat* (text *dásvat*), *trayidhá* (text *tredhá*), *dayiṣṇá* (text *deṣṇá*), *práyiṣṭha* (text *préṣṭha*), *śráyiṇi* (text *śréṇi*).

(ii) When the proposed restoration is more suitable to the metre in a substantial minority of the occurrences, so that it is unlikely that the occasions can be explained as chance irregularities of metre. Such cases are

(*a*) non-thematic flexional forms of monosyllabic nouns and verbs and their compounds, as *kṣáam*, *paantu*, *náyiṣi* (text *néṣi*), and the corresponding forms with superlative and other suffixes, as *jyáyiṣṭha* (text *jyéṣṭha*), *bhaás*, *váata*:

(*b*) the ending *-aam* (text *-ām*) in the genitive plural of all declensions:

(*c*) the endings *-bhiām*, *-bhiaḥ* after heavy syllables:

(*d*) numerous endings and suffixes containing *v* (less often *y*) after heavy syllables, as in the words *aṅgdhué*, *ūrdhuá*, *dāśuáṁs*, *abhítiā*, *tvā*:

(*e*) the optative suffix *-yā*, as in *aśiáma*:

(*f*) the noun-endings *-yai*, *-yāḥ*, *-yām*, as in *pṛthiviám*:

(*g*) a few words in which *y v* are the second element in an initial consonant-group, as *diaúḥ*, *suáya*.

In connection with these we have to consider the difficult question of restoration in the suffixes *-ra* and *-na*, as *índara*, *rudará*, *mántara*, *cyautaná*: and four-syllable forms of the words *násatyā*, *ādityá*, either as *náasatyā*, *aadityá* or as *násatiā*, *āditiá*.

Syllabic restoration is also justified as a conjecture in words and forms which are not very frequent, if it is suggested in one or two passages and if reasonably near analogies can be found in

any of the sections above: but the application of this principle is a matter for individual judgment. In very common words and forms restoration is not justified by an occasional opportunity in the text, and it is therefore unnecessary to discuss such suggestions as the restoration of *-aam -aaḥ* in the acc. fem. sing. and nom. pl. respectively of the suffixal *-a -ā* declensions.

In addition to the above restorations, all of which are connected with the history of hiatus and combination, there are a few instances in which the text appears to be incorrect in other ways.

To represent the restorations systematically, we should write not only *giráam súria tuám*, but also *daïṣṇá índra* and *dhámṇā*. But such forms as *dayiṣṇá*, *índara*, *dhámanā* probably represent with fair accuracy the pronunciation required, and in these rarer cases it seems better to follow Indian methods of spelling.

135. Syllabic restoration is required wherever *y* or *v* is followed by a vowel with *svarita* or grave accent: for instance, we must read *súar* for *svàr*, *ādhíe* for *ādhyè*. Exceptions are rare, except in the popular Rigveda.

This principle is recognized by all commentators, and even by some of the texts (Whitney, *Sanskrit Grammar*, § 84 b): and effect is given to it in all the texts in the case of words like *dhíyaḥ*, *rudríya*. The written forms *í ú* are therefore used in preference to the Indian forms *íy*, *úv*, in order to indicate that restoration has been necessary.

Restoration is also required in the vocative case of nouns if the other cases require it: as *sahasia* i 147 5a by the side of *sahasíaiḥ* v 29 9a.

The words *asuryà* (neut.), *vasavyà* are regularly of three syllables in the Rigveda: it is therefore necessary to correct the accent, and read throughout *asuryá*, *vasavyá*: for exceptions see § 151 ii.

For *kvà* we must sometimes read *kú*: see § 151 iii.

Otherwise the exceptions are as follows:

(*a*) suffix *-yà*, *-yà*: i *162 4a *8b; ii 20 8a (*tavasyà*), 30 10b (*vīryà*); iii *53 17c; iv 1 13a (*manuṣyà*), *58 9a; vi 47 16d (*manuṣyà*), *75 16b; vii *55 7c, 98 6a (*paśavyà*); ix 56 3b (*kanyà*); x *87 22b, *90 8c, *130 5d *6a, 150 4b (*manuṣyà*), *151 4c, *163 1c *2c.

(*b*) in the declension of stems in *-ī*, *-ū*: i *162 20b (*tanvàḥ*); vi 46 12c (*tanvè*); vii *50 4e, 68 8d (*staryàm*); viii 76 12c (*tanvàm*); ix 96 21c (*camvòḥ*); x *51 2b *4c, *85 30c *31a, *95 9c, *98 10c, *155 2c.

Also *svàr* ii 35 6a (probably), and *pathye* *v 51 14b (probably).

yajñyà (or *yajñyá*) seems to be required, where the text gives *yajñíya*, in v 61 16c and vi 52 14a.

In any case two-thirds of the instances are in the popular Rigveda.

136. Syllabic restoration is required in numerous nouns and adjectives ending in the suffixes *-ya*, *-yā*, *-tya*, *-nya*, etc., preceded by a light syllable.

No methodical distinction between these words and others in which the restoration is not required has been established: but the difference in metrical value between e.g. *hávia* 'invocandus' and *havyá* 'drink offering' is so marked that it is necessary to suppose that primitive suffixes *-iya* or *-ia* and *-ya* existed side by side.

The particulars are as follows:

(i) Words in which *y* is always syllabic in the Rigveda are *ukṣaṇia* (prop. name), *aucathiá*, *kṣámia*, *gáṇia*, *jāmaria*, *dámia*, *púṣia*, *yávia*, *hṛdia*: also *ánia*, in which the suffix is *-a*: the gerundives *ávyathia*, *gádhia*, *túja*, *dábhia*, *dṛśia*, *yújia*, *vihávia*, *śásia*, *gopayátia*: *brahmaṇiā*, *śamiā*, *háviā*, *himiā*. For *yavyā* the metrical value seems to be *yaviā* or even *yavīā*, but we find the compound *yavyávatī*.

(ii) In the following words also *y* is regularly syllabic, but consonantal exceptionally in the passages quoted: *ápya* ii 38 8a, iii 56 5c, vi 50 11d, *vii 35 11d; *írya* vi 54 8b, x 106 4c; *jánya* ii 6 7c, ix 49 2c (the compounds have always *-janya*); *dúrya* i 91 19d, vii 1 11c; *dhánya* v 41 8c (and in *jīvá-dhanya*); *nárya* iv 25 4d; *ráthya* i 35 6c, 180 4d, ii 4 4d, 31 7d. Gerundives: *gúhya* ii 32 2a, v 5 10b, *x 53 3b, 79 3a; *mádya* ii 14 1b; *ráṇya* iii 55 7c (the compounds have always *raṇya- -raṇya*): *hávya* i 108 6b, 116 6d, 129 6b, ii 23 13a, 37 2b, 39 1d, v 33 5d: *carkṛtya* i 119 10d, iv 38 2d, viii 24 23c; *-śrutya* x 134 7c.

(iii) In *divyá* and *sakhyá* the syllabic values predominate, being about three times as frequent as the consonantal values, which occur as follows: *divyá* *i 164 46b *52a; vi 59 9b; *vii 35 11d, 49 2a, 97 10b, *103 2a; ix 14 8a, 29 6b, 36 5b, 63 30b, 64 6b, 71 9c, 86 1c 4b, 97 33a, 100 3d, 107 24b, 109 3b; x *34 9c, 64 16d, *98 5d, 110 6c, 124 9b, *139 5b: *sakhyá* i 15 5c, 62 9a, 89 2c, 94 1d 2d 3d, 138 2e 4g, *163 8c; iii 9 3d, 60 3a; iv 25 7a, 28 1a, 33 2c; vi 19 13a; vii 18 12c, 82 8c; viii 10 3c, 13 21a, 19 30c, 44 20c 22c, 68 8b; ix 56 2c, 86 9c, 97 5a, 107 19b 20b; x 25 1c, 40 7c, 62 1b, *71 5a, *88 2d, *124 2d.

In words included in (i) and (ii) the syllabic and consonantal values are often found side by side, as in

prajāvatīṣu dúriāsu durya	vii 1 11c
vṛṇānā átra sakhiāya sakhyám	vii 18 12c.

137. In the suffix *-ya*, *-yā* following a heavy syllable, the restoration of *-ia*, *-iā* is regularly required, except in *sántya* 'good.'

In many words the syllabic value is represented in the text by *iy*, as *ṛgmiyá*, *abhriyá*.

The fact that *sántya* is always disyllabic suggests that *satyá* may

be the true reading. One or two other words, as *mátsya* and *mádhyaṁdina*, have also always *y* consonant, but the occurrences are few. It does not therefore seem practicable to distinguish between *-ia* and *-ya* suffixes after heavy syllables.

The exceptions to the rule hardly number one in every ten instances, but they are much commoner in the words *daivyá* and *súrya* than elsewhere: these instances are therefore given separately below, as are also the instances of gerundive forms in *-ya*.

The suffixes *-ya*, *-yā* are found with *y* consonant after heavy syllables exceptionally as follows:

(i) *daívya* i 27 12b; ii 3 7a 10d, 5 2c; iii 4 7a; iv 42 6b; v 5 7b; vii 8 4d, 97 3c; viii 18 8a; x 65 10b, 66 13a, 110 7a, *128 3c, *130 7c.

(ii) *súrya* i 7 3b, 14 9a, *24 8b, 47 7d, 48 7b, 51 4d, 83 5b, 84 1d, 92 12d, 100 18d, 112 13a, 115 1d 2a 4a 5b, 117 5b, 122 2d, 124 1b, 135 9f, 137 2e, *164 14c, *191 8a *9a *10a; ii 24 9d, 33 1b; iii 30 12a, 31 15d 17b, 32 8d, 34 9a, 39 5d, 44 2b, 54 19d; iv 38 10b, *58 4c; v 27 6d, 33 4c, 37 5c, *40 5a *6c *8c *9a, 54 10b, 59 3b 5d, 62 1b, 63 4b 7d, 79 8c, 81 4b, 85 2d; vi 12 1d, 17 3c 5a, 30 5d, 44 23b, 72 1c; vii 8 4b, *33 8a, *35 8a, 99 4b; viii 3 6b, 6 10c, 7 8b, 12 9a 30a, 25 21a, 27 19a, 29 10b, 32 23a, 43 32b, 56 5e, 68 9b, 72 16c, 89 7b, 98 2b, 101 2d, 102 15c; ix 1 6b, *5 11c, 17 5c, 27 5a, 28 5a, 41 5c, 54 2a, 63 7b, 64 7c, 69 6a, 72 3b, 86 22d, 91 6d, 93 1c, 101 12c, 107 7d, *113 3b; x *10 9b, *12 7c, *16 3a, *27 21b, 31 8d, 35 2c, 37 4a, 45 10c, 49 7a, *58 8a, *59 6c, 62 3a 11b, 65 11c, 66 2b, 69 2d, *72 7d, *85 1b, *88 6b, *90 13b, 138 2d 3a 4c, *139 4d, *151 5c, *156 4b, *178 3b; *sūryā́* x *85 6c *8c *9c *12c *13a *20c *35c *38b; *súryaraśmi* x 139 1a; *sūryācandramásā* i 102 2c, *v 51 15b, *x 190 3a; *súryāmāsā* x 64 3c, 68 10d, 92 12c, 93 5b; *nānāsūrya* *ix 114 3a.

(iii) Gerundives: *ī́lya* iv 24 2a, x 3 4c; *anindyá* i 180 7c; *anumádya* ix 107 11c; *pravácya* iv 22 5b, viii 62 3c; *rā́ṇḍya* vi 23 6d: *dakṣā́yya* i 129 2b, ii 4 3d; *vitantasā́yya* vi 18 6d: *ābhūséṇya* v 55 4a; *didṛkṣéṇya* i 146 5a, v 55 4b; *marmṛjénya* ii 10 1d; *papṛkṣéṇya* v 33 6a; *váreṇya* v 22 3c; *saparyéṇya* vi 1 6a.

(iv) Other words: *agástya* *vii 33 10d; *aghnyá* *x 87 16c; *ámartya* ii 11 2c, vi 18 7b; *áśvya* iv 41 10a, *x 87 16b; *ā́jya* x 79 5b, *90 6c, *130 3b; *āptyá* v 41 9c; 2 *árya* i 103 3d, viii 24 27b, x 65 11d; *kāvyá* i 121 12c; *kā́vya* i 96 1b, *x 87 21b; *jyaíṣṭhya* i 5 6c, iii 50 3b; *tātyá* *i 161 12b, vii 37 6c; *tā́rkṣya* x 178 1d; *tucchyá* v 42 10d, *x 129 3c; *níṣṭya* *vi 75 19b; *nṛṣā́hya* viii 9 20b; *pā́rya* i 121 12d; *paúṁsya* iv 41 6b; *paurukutsyá* v 33 8a; *médhya-atíthi* i 36 10c; *vaatā́pyam* (probably) i 121 8d, ix 93 5b, x 105 1c; *vṛtratū́rya* i 106 2b, vi 13 1c, 18 6b, 34 5c, viii 37 1a, x 104 9c; *vṛ́ṣṇya* vi 25 3d; *venyá* vi 44 8d; *vaíśya* *x 90 12c; *śatrutū́rya* vi 22 10b; *sā́pya* x 48 9a; *suvī́rya* i 184 4d, iii 16 1a 3b, viii 22 18a, 23 27c; *saúbhāgya* *x 85 33c; *hástya* ii 14 9c; *hotṛvū́rya* vi 70 4c.

138. In the declension of the pronoun *tvám* 'thou' the forms *tuám, tuám, tué* must generally be restored, and *tuá* (instrumental)

always. We must also generally read *tuā-* as the prior element of a compound, whether the meaning is instrumental or otherwise.

The exceptions number rather more than a quarter of the occurrences in the Rigveda proper, and about one half in the popular Rigveda. They occur as follows:

(i) *tvám* i 27 4a, 28 5a, 31 10a, 36 2c 6c, 52 12a 15d, 53 10a 10c, 54 6a, 76 5c, 80 7d, 91 10c 22c, 94 3c 6a 16a, 104 6a, 113 5b 6a 6a 6b 6b, 123 11c, 129 1a (probably), 134 5f, 139 7a, 144 6b, 169 1a, 170 *5a *5b, 174 1b 1c 10a, 189 3a (prob.); ii 1 1a 3a 4a 4c 5a 5c 6a 10b 11d, 9 4c, 11 4c, 16 6c, *43 3a; iii 16 3a, 19 5c, 35 3b, 41 7c; iv 1 5a, 2 2a 10a, 3 5a, 17 13a, 22 10a; v 2 11c, 3 2a, 13 4a 6b, 30 5a, 32 1b, 33 2a, 81 5a; vi 1 1c, 3 1c, 13 3c; 15 2c 3a, 16 5a, 23 1a, 33 4a, 45 17c, 46 2a, 48 8b, 50 9a, *75 1c; vii 15 12a, 20 9d, 29 4d, 32 11b, *55 4a, 99 1d; viii 4 16d, 11 1a 3a, 13 26a, 16 12a, 19 10a 30c, 23 12a, 24 26c, 26 20a 25a, 36 7d, 37 4a 5a 6a 6a 7d, 43 15a 32a, 45 6a, 54 8b, 60 12c 14c, 61 16a, 62 11a, 64 3a 3b, 66 6c, 71 5a, 80 2c, 82 7c = 8c = 9c, 90 4c, 92 32c, 93 33a, 96 17c, *100 2c; ix 4 5a, 67 26a, 88 1c, 97 43d, 98 4a, 110 7c; x 1 4d, 4 1c, 10 *14a *14c, *15 12d, *16 13a, *18 9c, *28 3b, 44 5c, 54 5d, *59 5d, 61 21c, 75 4c, 79 5d, *84 3d, *85 26d *45a, *86 4a, 91 3c, *95 18d, *97 18c *23a, 104 9c, *108 9a, 118 8a, *128 6b, 134 4a, *145 5b.

(ii) *tvā́m* i 9 4b, 12 8a, 14 5a, 36 19a, 48 14a, 49 4c, 91 21d, 130 6c; ii 1 13c, 11 1c (probably), 17 7b, 18 3c; iii 8 1a *11c, 35 9b, 37 6b, 43 4a; iv 12 1a, *18 12b, 31 7a; v 13 5a, 29 11c, 32 12a; vi 2 2c, 15 8a, 16 13a; vii 11 2a, 21 8a, 22 2c; viii 1 5a, 6 12a, 21 1a 5c, 43 20a, 60 1c, 67 10a, 92 14c 22c; ix 45 3a; x *10 13c *14a, 21 2c, 38 5a, 44 5c, *86 3a, *98 9b, 112 7a, 122 5c: *tvā́ṁkāma* viii 11 7c.

(iii) *tvê* ii 1 14a, 9 3d; iii 19 4a; iv 31 6c, 32 12b; vi 1 13c 13d, 5 2a, 11 3a, 12 2a, 34 1a, 47 14a; vii 1 21c, 8 5a, 18 1c; viii 19 18d, 66 12a, 97 1d, 99 2b; *x 98 10a, 105 8c, *142 1a.

(iv) *tvā-* in composition: *tvā́datta* ii 33 2a, viii 92 18b; *tvā́dāta* i 10 7b, iii 40 6c, v 7 10b, 39 1b; *tvā́dūta* v 6 8d; *tvāyát* i 53 3d, 125 2c, viii 2 16b; *tvāyā́* i 101 8d 9b, ii 18 6d; *tvāyú* vi 47 10c; *tvā́vat* i 81 5c, 91 8c, 165 9b, vi 21 10d, 30 4a, vii 32 23a, x 38 5d, 100 1a; *tvā́vṛdha* i 56 4a, x 69 9d; *tvā́hata* vii 32 7c; *tvótāsaḥ* i 8 3a, x 22 9b; *índra-tvotāḥ* i 132 1b, viii 19 16d.

For other forms of *tvám* see below § 148 iii.

139. Syllabic restoration is required, more often than not, where the text gives *y v r* or *n* immediately followed by a case-ending beginning with a vowel, and especially in the instrumental singular and gen. loc. dual forms: for instance, we must read *pátiā, mádhuā, pitróḥ, svadhávane,* where the text gives *pátyā, mádhvā, pitróḥ, svadhávne* respectively.

(i) In the instrumental singular and gen. loc. dual forms of nouns in *-i -ī* the measurements *-iā, -yā* are about equally common in the,

Rigveda proper after light syllables. The two forms are frequently used side by side, as

śáciā 'kartā pitárā yúvānā
śácyā 'kartā camasám devapánam iv 35 5ab.

In the masculine *-iā* may have been the original form; but if so, it has in almost all instances been replaced in the text by *-inā*. In the feminine *-ī* is the prevailing form in the Rigveda, and *-iā* seems to be due to the influence of the masculine declension; the original form in *-ī* seems to have been altered in the text to *-yā* in several instances, to the injury of the rhythm. Nouns in *-vī* have regularly *-vyā*, as *pṛthivyā́*.

Restoration of *-iā*, *-ioḥ* is required as follows:

-iā: masc. nouns, *pátiā* *x 85 22d, *sákhiā* i 53 7c, vi 56 2b, *viii 48 10a, x 6 2c, *71 10b: fem. nouns, *áśvavatiā* i 30 17a, *tmániā* x 110 10a, *tvíṣiā* x 89 2d, *dávidyutatiā* ix 64 28a, *navyasiā* vi 22 7a (probably), *brahmaṇiā́* viii 6 33a, *rájiā* x 100 12c, *rôhiṇiā* viii 101 13b, *śáciā* iii 60 6b, iv 20 9a, 35 5a, 56 3d, vi 17 6b, 26 6d, 31 4c, 44 24c, viii 96 13c 17d, x 61 3b, 104 3d, *śámiā* i 83 4b, ii 1 9b, *śímiā* i 151 1a 3d, *sumatiā́* v 25 3b (probably), *suṣṭutiā́* viii 16 3a (probably), 96 20b, *sṛ́ṇiā* i 58 4b, *háriṇiā* ix 111 1a.

-ioḥ: *aráṇioḥ* *iii 29 2a, *hárioḥ* i 7 2a, iii 45 2c, iv 16 11b, viii 33 4c.

The declension of *raí* 'wealth' is hardly to be separated from that of *rayí*: a trisyllabic form *rayíṇā* (*rayiā́*, *rāyiā́*) is required in i 129 9a 10a, vii 67 9b, x 93 13a, and similarly *rayáye* [v 41 11b], i 100 16b, *rayáyaḥ* i 167 1c, viii 71 4b, and perhaps iv 48 1b.

(ii) The text has *-yā*, *-yoḥ* in accordance with the metre as follows:

-yā: masculine nouns, *námyā* i 53 7c, *pátyā* *x 85 24d *27c *36b, *pavyā́* i 88 2d, v 52 9c, vi 8 5c; *rayyā́* *x 19 7d; *sákhyā* vi 21 7c, viii 43 14c, x 50 2a; feminine nouns, *gātumátyā* vii 54 3b, *mádhumatyā* i 157 4b, *mithatyā́* vii 48 3d, *vasatyā́* i 66 9a, *vājavatyā* i 31 18d, *śácyā* iv 35 5b 5c, *sādhāraṇyā́* i 167 4b: probably in *áśvavatyā* i 53 5d, *tmányā* i 188 10a, *mahyā́* iv 1 9b, *sómavatyā* x 113 8b: and always in *pṛthivyā́*.

-yoḥ: *aráṇyoḥ* vii 1 1a, *árjunyoḥ* *x 85 13d, *divásprthivyóḥ* ii 2 3b, v 49 5d, x 3 7b, 35 2a, *yuvatyóḥ* vi 49 2b, x 3 7b.

(iii) On the other hand the text regularly gives *matī́* as instrumental of *matí*, and there is no reason why this form should not be restored for *matyā́* v 58 5d. In the compounds *-matī* is always required by the metre, namely *prámatī* (text *prámatyā*) i 53 5c, *sumatī́* (text *sumatyā́*) i 31 18d, v 42 4d, x 29 8d: and on this analogy it is quite probable that we should restore (in accordance with the metre) *aśánī* ii 14 2b, *návyasī* viii 51 3c, and *hiraṇyáyī* viii 1 32b, 78 2c.

For the gen. loc. dual forms of *ródasī* see below §§ 151 iii, 173 i.

(iv) In the same cases in the declension of nouns in *-i*, *-iā*, *-ioḥ* are regular after heavy syllables.

The exceptions are found almost exclusively in the popular Rigveda, viz. *ákūtyā* *x 151 4c, *íṣṭyā* *x 169 2b, *devāhūtyā* x 63 11c, *samīcyóḥ*

*x 24 5b. In the last instance but one *deváhūtī* seems a probable restoration, cf. *sáhūtī*, ii 33 4b.

(v) In the declension of nouns in *-u* there appears to be a similar differentiation of gender to that which is found in the *-i* nouns. The masculine and neuter nouns have the instrumental either in *-unā* or in *-vā*, as *krátunā*, *mádhunā*, *krátvā*, *mádhvā*, where it is very possible that the forms in *-unā* have replaced an early *-uā*: the *-vā* form is the more common. In the feminine nouns it is usually necessary to restore *-uā* (or perhaps *-uyā* on the analogy of the adverbs such as *sādhuyā́*) for *-vā* of the text. In the dual the restoration *-uoḥ* is regularly required.

Restoration is exceptionally required in *krátuā* (text *krátvā*) § 151 ii: whereas the consonantal value is exceptionally required in *panvā́* (fem.) i 65 4a, *mádhvā* (fem.) *ix 5 10b, *bāhvóḥ* (masc.) vii 25 1c.

In the dative singular *sahásra-bāhue*, § 151 ii.

(vi) Restoration is required in the dual forms of the nouns of relationship, viz. *pitaróḥ* (*pitṛróḥ*) for *pitróḥ* of the text, and so *mātaróḥ* and *svasaróḥ*: but *mātróḥ* is found vii 3 9c. In v 11 3a the Taitt. Br. reads *mātṛvóḥ* (A. Ludwig, *Rigveda*, iv 335, vi 247).

(vii) In the declension of nouns in *-man*, *-van* following heavy syllables *an* must regularly be restored for *n* before case-endings beginning with a vowel: in the case of *dāváne* and some other words treated as infinitives (§ 84, A 38) this value is given in the text. Certain words, apparently such as were brought into use later, are exceptions, viz. *grā́van*, *dadhikrā́van*, *lóman*. In the case of stems in *-an*, and those in *-man*, *-van* which follow a light syllable, restoration is not required, except once in *rā́janā* *x 97 22b.

Consonantal value is found exceptionally in *áhināmnām* ix 88 4c, *prātaryā́vṇaḥ* i 45 9a, *bhūridā́vṇaḥ* ii 27 17b, *sutapā́vne* i 5 5a, *sutapā́vṇaḥ* viii 2 7c, *sudā́vne* i 76 3d, *svadhā́vne* v 32 10d.

The instrumental of *mahimán* seems to have the three forms *mahnā́*, *mahinā́*, *mahimnā́*: see § 151 ii, iii.

140. Restoration is seldom regularly required in isolated words and forms. Although *dayiṣṇá*, *práyiṣṭha*, *siáma* are all commoner than the forms *deṣṇá*, *préṣṭha*, *syáma* which appear in the text, other words of the same type have the shorter forms more often, so that these words are better considered as belonging to the second group: and in the same way *bhaásvat* and *daásvat* are most conveniently treated in connexion with *bhaás* and †*daás*.

The following forms and words remain, and may be regarded as sporadic instances of internal hiatus:

(i) reduplicated participles in *-at*, *-āna*; *dídiat*, *dídiāna*; *dídhiat*, *dídhiāna*; *pípiāna*, *pīpiāná*; *mémiat*, *mémiāna*: except *dídhyānā* i 113 10d. Cf. § 142 iii *b*.

(ii) gerunds in *-tva*, *-ītva*, except *kartvá* *i 161 3b.

(iii) various initial syllables, namely

jyā́ 'bow': *jiā́*, except in iv 27 3c, *x 166 3b: *jiāká* always.
jyók 'long': *jiók*, except in *vi 28 3d, *x 124 1d.
tredhā́: *trayidhā́*, except in vi 69 8d, *x 87 10d.
dvā́ 'two': *duā́* etc. are the more usual forms, but *dvā́*, *dvaú* etc. are found in i 28 2a, 35 6a, 83 3a, iii 2 9d, iv 30 19a, 33 5a, v 62 6d, viii 72 7b, *x 17 2d: *dvádaśá* *vii 103 9a, *dvádaśākṛti* *i 164 12a. For *dvíḥ* see § 148 v.
vī 'go': *viánti*, *viántu*, but *ávyan* iii 49 1b; *vyántaḥ* i 127 5f 5g; *vyantu* vii 19 6d.
śréṇi and derivatives: always *śráyiṇi*.
syoná 'soft': always *sioná*.
svargá 'heaven': always *suargá*.
On the other hand *svāná* is always to be read for *suvāná* of the text from *sú* 'press': but not in vii 38 2d, where it is the participle of *sū* 'stir.'

141. Restorations belonging to the second group are all open to some question, although in most cases the doubt is very slight. In a large number of instances the verses can be alternatively explained as consisting of fewer syllables than the normal number, and in particular as being of the decasyllabic or catalectic types (§§ 20, 21). It has been shewn in § 94 iii, vi above that decasyllabic variations are only common in about 50 hymns of the Rigveda, and catalectic verses in only six. If then we find that the opportunity for restoration occurs largely outside these limits, we must accept that as the simpler explanation. In other words, it is not credible that a license of metre should occur in a great number of hymns, and at the same time be restricted to three or four groups of words.

Where however a verse *occurring in a decasyllabic or catalectic hymn* may equally well be explained as decasyllabic or catalectic respectively, a real doubt arises as to the particular case: all such instances are enclosed in square brackets below. But in decasyllabic hymns of the types described in § 94 iii *b c d*, and in the catalectic hymn x 26, the preference must always be given to the shorter verse-form, as being the more common in these hymns: and the restoration of the full number of syllables is therefore not suggested.

In the groups now to be dealt with the restorations amount on an average to about one-third of the whole number of occurrences: but in a few individual words (see § 140) the restored forms are more numerous than those in which the text is correct.

142. Restoration is frequently required in radical stems in *-ā*, and occasionally in those in *-ī* and *-ū*, where they appear in the text in combination with a noun or verb termination, or with noun suffixes such as *-as* and *-iṣṭha*.

(i) This restoration is frequently required in the nom. acc. m. f. of all numbers, in the declension of radical stems in *-ā*, *-a*.

Examples, arranged in the order of the stems, are as follows:

kṣā́: *kṣáam* i 67 5a, [174 7b], vi 6 4b, x 31 9a; *kṣáaḥ* iv 28 5d.

gnā́: *gnáam* v 43 6b; *gnáaḥ* (nom.) [i 61 8a], v 46 8a, vi 50 15c, [68 4a]; *gnáaḥ* (acc.) v 43 13c: *gnáaḥ-pátiḥ* ii 38 10b. Grassmann suggests the readings *ganám* etc., with which Lanman compares the Zend *ghenâo*: but in v 46 8a *gnáaḥ* is metrically preferable.

jā́: *jáaspátiḥ* vii 38 6a, *abjáam* vii 34 16a, *navajáaḥ* iv 6 3c.

jñā́: *ṛtajñáaḥ* x 65 14b.

dā́: *draviṇodáaḥ* vii 16 11a, viii 39 6c.

pā́: *gopáā* viii 25 1a; *gopáaḥ* viii 31 13b, x 23 6d; *-gopáā* i 120 7c; *-gopáaḥ* v 38 5c 5d, viii 46 32d 32e: *tanūpáam* viii 71 13d, *tanūpáā* vii 66 3a; *paśupáaḥ* iv 6 4c.

prā́: *kakṣiapráam* viii 3 22b, *-práā* i 10 3b; *rathapráam* viii 74 10a.

yā́: *evayáaḥ* [v 41 16b].

sā́: *kṣetrāsáam* iv 38 1c.

sthā́: *giriṣṭháam* ix 85 10b; *giriṣṭháaḥ* ix 18 1a, 62 4b, 98 9c; *patheṣṭháam* v 50 3c; *pariṣṭháaḥ* *x 97 10a; *ratheṣṭháam* viii 33 14a; *vakṣaṇeṣṭháaḥ* v 19 5e. The forms [*kā́ṣṭhaaḥ* i 63 5c], *kā́ṣṭhaam* vii 93 3c are metrically probable, and may be due to a real or fancied derivation from this stem.

snā́: *ghṛtasnáaḥ* viii 46 28b.

For ablative forms in *-aat* see below § 151 i.

(ii) Some of the corresponding cases of *gó* 'cow,' *dív* 'sky,' and *páth* 'path' are frequently disyllabic. For the acc. sing. of *dív* 'sky' we may read either *diā́m* or *dyáam*. The form *diā́m* is evidently permissible, since *diaúḥ* often occurs in the nominative: and *dyáaṃ* is therefore only suggested when it is metrically preferable.

The examples are:

gó: *gáam* i 151 4d, v 52 16b, vi 45 7c, 46 2c, viii 1 2b, 4 21b, *x 59 10a: *gáaḥ* (acc. pl.) [i 61 10c], iv 1 15b, vi 47 24b (preferably), ix 87 7d.

dív: *dyáam* i 127 2d, vi 48 21a, 67 6d, 72 2c, viii 89 5d.

pā́th: *pánthaam* i 127 6g 6h, v 10 1d, viii 68 13b: *pánthaaḥ* viii 31 13c.

For *máam*, *váam* see below § 151 i.

Closely allied with the above are the following cases, in which *o*, *au* of the text appear to have disyllabic value:

gó: *gávaḥ* (gen. s.) i 61 12c, 180 5b, 181 8d: *gávamān* ix 107 9a: *gavapíthiāya* x *95 11a: *gávajāta* *vii 35 14d, *x 53 5b.

naú: *nāváḥ* (nom. s.) v 59 2b (the only occurrence of this case).

maghávan: *maghávanaḥ* (gen. s.) v 16 3a, ix 32 1b; *maghávanoḥ*

(gen. du.) v 86 3b: *maghávanīḥ* (nom. pl. fem.) vi 65 3c: or *maghávanaḥ*, etc., see § 168 i.

In the case of the nominative *dyaúḥ* the restoration *diaúḥ* seems more probable: for the instances see § 148 iv.

(iii) Similarly *a-* is found with hiatus in the conjugation of verbs in radical *-ā*. In similar forms from verbs in *-ī* and *-ū* *iy-*, *uv-* respectively are generally found in the text: but a few cases remain, especially in the conjugation of the verb *bhū* 'be,' which seem to fall under this heading.

(*a*) Verbs in *-ā*:

gā 'go': *gaat* viii 5 39a.

dā 'give': [*daam* x 49 1a]; *dáaḥ* viii 2 15b, [x 148 4b]; *daat* [vi 63 9c], x 80 4a; *da-iām* (text *deyām*) viii 1 5b.

dhā 'put': *dháaḥ* vi 19 10d; [*dhaama* i 122 12a]; *dhaatam* x 93 10a; *dha-iām* v 64 4b.

pā 'protect': *páanti* i 41 2b, [167 8a], v 18 4b, 52 2d 4d, 67 3d, viii 46 4c: *páat* iv 55 5c, *paantu* iv 4 12d, *páantaḥ* ix 98 8b. Here may be included the occurrences of the form *páantam*, of which the meaning is often obscure: i [122 1a], 155 1a, viii 92 1a, ix 65 28c 29c 30c, *x 88 1a.

pā 'drink': *páaḥ* iv 20 4c.

prā 'fill': *práaḥ* vi 46 5d.

bhā 'shine': *bháasi* ii 2 2d.

yā 'go': *yaasi* vi 12 6c; *yaati* ii 30 1c; *yáanti* i 37 13a; *yáantam* x 40 1a; *yaatáḥ* i 141 8a, [v 33 5b]; *ya-iyām* (text *yāyām*) v 64 3b.

sthā 'stand': *asthaat* i 74 8c, vi 45 31b, vii 16 3a, viii 23 4a.

(*b*) Verbs in *-ī*, *-ū*:

dī 'shine': *dīdie* iii 55 3b, *dídiatam* iii 27 15c. For *dídiāna* see § 140.

dhī 'ponder': *dīdhie* v 33 1a. For *dídhiāna* see § 140.

dhū 'shake': *dávīdhuat* viii 60 13b (text *dávidhvat*).

nī 'lead': *náyiṣam* [x 61 4d], *náyiṣi* i 129 5d, *nayitár* v 50 1a 2a 5a, *x 103 8a; *ānayitā́* ix 108 13b, *praṇayitár* [i 169 5b], viii 19 37d, 46 1b.

prī 'please': *prayitāraḥ* [i 148 5d].

bhū 'be': *bhúuḥ* (*bhúvaḥ*) vi 15 3a, *x 149 2c: *bhuut* i 173 8c, iv 43 4a, x 23 1c, 48 9a; *abhuut* viii 46 24d; *bhuutam* viii 22 16c, *bhuutā* vi 50 15d, *bhúutu* i 94 12c.

śā, *śī* 'sharpen': *śiat* i 130 4b 4c.

hū 'call': *áhuam* etc. i *24 12c *13a, iii 56 4b, iv 6 9d, v 29 8c, vi 50 4d, x 122 8a: *juhue* *x 149 5b.

(iv) Restoration is often required in superlative formations from stems in *-ā* or *-ī*, as follows:

jyéṣṭha: *jyáyiṣṭha* i 100 4c, 127 2b, ii 18 8c, iv 1 2c, 22 9a, 56 1a, vi 48 21e, vii 65 1c, 86 4a, 97 3a, viii 23 23b, 46 19d, 74 4b, 102 11b, x [50 4d, 61 17d], 78 5a, *120 1a.

déṣṭha: *dáyiṣṭha* viii 66 6d.

dhéṣṭha: *dháyiṣṭha* *i 170 5b, iv 41 3a, vii 93 1d.

préṣṭha : *práyiṣṭha* i 167 10a, 169 1d, 181 1a, 186 3a, v 43 7c, vi 26 8b, [63 1d], vii 34 14b, 36 5d, 88 1a, 97 4a, viii 84 1a, 103 10a.

yéṣṭha : *yáyiṣṭha* v [41 3a], 74 8b, vii 56 6a.

śréṣṭha : *śráyiṣṭha* iv 1 6a, v 82 1c, vi 16 26a, [68 2a], x 63 16a, 76 2a ; *śráyiṣṭhavarcas* v 65 2a, vi 51 10a ; *śráyiṣṭhaśocis* viii 19 4b.

The following case seems very similar :

deṣṇá : *dayiṣṇá* vi 63 8a, vii 20 7b, 37 3a, 58 4d, 93 4d.

(v) The restoration of *aa* is also required in the stems *dás* and *bhás* (Greek φόως) as follows :

dás : *daásvat* i 48 1d, iv 2 7d, v 9 2a, vi 33 1b, 68 5c, x 144 2b ; *sudaás-* i [63 7c], 184 1d, 185 9c, vii 32 10a.

bhás : *bhaáḥ* viii 1 28c, 23 11b ; *bhaasá* vi 10 4b, x 3 1c ; *bhaásvat* i 92 7a, 113 4a, x 37 8b.

Somewhat similar is *váata* for *váta* 'wind': [i 174 5b], 175 4d, 180 6c, 186 10c ; vii 40 6d ; ix 97 52c ; [x 22 4a 5a, 23 4d], *158 1b.

143. The restoration of *-aam* for *-ām* in the genitive plural of all declensions is required in about one-third of the occurrences. A great number of the instances are at the end of lyric or dimeter verse, and others fall near the caesura in trimeter verse : but a sufficient number of examples remain to shew that a metrical explanation is inadequate, even if it could be supposed that the large proportion of instances was not a sufficient proof of the reality of forms in *-aam*.

Such examples are the following :

cíttir apáaṁ ‖ *dáme viśváyuḥ*	i 67 10a	(Dvipadā Virāj).
víspardhaso ‖ *naráaṁ ná śáṁsaiḥ*	173 10a	(Decas. Triṣṭubh).
stotṝṇáaṁ vívāci	vi 45 29b	(catal. dim. verse).
maghónaaṁ ‖ *víśveṣaaṁ sudānavaḥ*	viii 19 34c	(Uṣṇih).
devā́naaṁ yá ín mánaḥ	31 15c	(dimeter).
iyám eṣaam ‖ *amṛ́tānaaṁ gíḥ*	x 74 3a	(Triṣṭubh).
ā́ va ṛ́ñjasa ‖ *ūrjáam víuṣṭiṣu*	76 1a	(Jagatī).

(i) Restoration of *-aam* is very commonly required at the end of dimeter verses, as follows :

i 1 8a, 3 11b, 4 3a 3b, 5 2a 2b, 7 9a 9c, 11 1c, 17 2c 4a 4b 5b, 24 3b, 25 14b, 26 9a 9b, 28 1c = 2c = 3c, 30 2a 11a 11c 15b, 36 1a 1b, 37 3a 9a 13c 15a, 38 10a 12b, 39 3d, 41 3b, 44 9a, 45 4c, 46 2b 4a 5a 7a, 48 2d 3b 4d, 75 3a 4a, 81 9c, 84 2d, 86 2b 6c, 88 6c, 97 3a, 127 2e 7d 7e 8d 10g, 128 7d, 129 8c 11c, *133 2b *3b, 134 6c 6d, 158 6c, 176 2b, 187 5c 6a 7b 8a, *191 4c *13a *13b ; iii 10 1b 4a, 13 3a, 16 1d 4d, 62 6a ; iv 7 3c, 8 8a 8b, 9 5b 5c, 30 20a, 31 2a 3a 3b 4c 5a, 32 15a 17a 19a, 46 1a, 47 2a, 48 5a 5b ; v 6 7c 7d, 7 1c 3b 6c, 9 3c 4b 6d, 10 3a, 16 2a 4a, 18 3b 5d 5e, 25 1c, 35 2c, 39 4a 4b, 51 6a, 52 7c 9c 15a, 53 1a 10a 11a, 56 5a 5b, 61 3a 14a, 64 4c 5c, 65 6d, 66 3a 3b 4c 5b, 67 2c 5b, 74 7a 7b 8a, 84 1a, 86 4a,

87 2d 3e; vi 16 1a, 44 2b, 45 29a 29c 31a, 46 12b, 48 2d 8b, 53 5a; vii 16 2d 7d, 32 11d 25d, 66 3b, 74 6b, 96 1b 2d, 102 2a 2c; viii 1 4b 30b, 2 34c, 3 13a, 5 13a 37b 37e, 6 28a 28b 44a 46c 47b, 7 14a 15a, 8 12b 18c, 15 10a, 17 14b, 18 1a 2a 2b 16a, 19 8d 37c, 20 3a 11a 14b 14d, 22 13a, 23 7b 25a 25b, 24 4b 17a 24a, 25 14a 23a, 26 16a 18b, 27 15b, 28 5b, 29 6b, 31 10a 10b 14b, 32 15a 15b 19c 20a, 33 12d, 34 3a 5a, 39 2b 4c 5c 6a 6b, 40 3a, 41 1d 5a 7b, 45 2a 7c 28a, 46 1c 2b 18b 18c 18d 19a 22d 26b 29c, 47 2a, 51 5a, 53 1a 1b 8d, 54 7b, 56 3a 3b, 60 17d, 63 1a, 64 3a 3b 3c 4b, 65 10a 10b 11a, 66 5b, 67 9a 13a 14a, 68 4c 4d 6c, 69 2a 2b 2c 18b, 70 1a 12a, 71 11b 13b 15d, 74 13d, 75 4c, 78 1c 6a, 83 7a 7b, 92 1d 3a 6a, 93 16b 33a, 94 1a 1c 8a, 95 3c, 98 6a, 101 6b, 103 6b 7d 10a; ix 1 3c 4a, 10 6a, 23 7a, 47 5a, 52 4a 4b 5b, 58 2a, 61 11b, 64 27a 27b, 65 23b, 67 13a, 101 6c, 102 1a 4c, 103 4a, 107 8b, 108 13a 13c, *112 1b *2b; x 9 5a 5b, [22 10c 12c 14b], 24 2c 3a, 33 8a 8b, 93 5c 9b 9d 14d, *97 8a *8c, 126 6d, 133 1f = 2f = 3f, 134 1c 1d, 176 1a, 187 1b.

(ii) Elsewhere in Dimeter verse occasions for restoration are much less common, but it is required as follows:

i 7 9b, 25 7a, 26 1b, 29 2a, 30 5a, 43 5c, 46 8b 9b, 50 5a, 128 5e, 133 7c, 176 3b, 187 6b; iii 51 10b; iv 9 2c; v 10 4d, 18 3c 5b, 52 3c, 61 10a, 64 4d 5d, 74 2d; vi 16 1b 18b, 45 9b 10b 16b 19a 29b; viii 5 37d, 17 14d, 18 16b, 19 37e, 20 14b, 23 12a, 24 14a 18a, 25 23b, 31 15c = 16c = 17c, 40 2c, 41 2b, 46 22c, 53 3a, 68 7d, 69 2d 3c, 71 13a, 75 8a, 92 3b 30b, 93 31b 33b, 94 8b, 102 10a 10b, 103 10c; ix 15 5c, 31 2c, 64 10b, 104 5a, 105 5a; x 20 †2a, 22 1c 13c 13d, *57 3c, 93 3a 3b 4c 13b.

(iii) In Trimeter verse occasions for restoration occur chiefly either at the end of verses in lyric metres (not in Jagatī), or in the earlier part of lyric and Triṣṭubh verses. Many of the latter are found in hymns in decasyllabic Triṣṭubh metre, and these may also be interpreted as decasyllabic Triṣṭubh verses: the few cases in which restoration of *-aam* would produce in such hymns an irregular rhythm are omitted from the list.

i [61 5d 12d], 67 10a, [77 4a], 94 12c, [122 3b 4c 10b, 127 8b] 10f,[1] 129 8b[1] 11b[1], 134 6a 6b, 149 4c, [167 10d], 168 2c 5c, [169 1c, 173 9b] 10a, [174 10b 10c], 181 1a, 186 5c 7d; [ii 4 2a, 19 3d, 20 3b], 23 8a; iv 1 20a 20b, 2 18c, [21 8b]; v [33 2b, 41 10b, 45 3b 8c], 53 10b[1], 56 1c 5c, 87 3c; vi 3 8c, 13 3d, 15 13c, [20 3d, 24 1d 2c 4c], 25 3c, [33 3d], 47 9c, 48 8a 12c 12c[1], 52 14b 15b, 60 13c, [63 10b], 67 1a, [68 2b 2c 4b 7c]; vii 9 2c, 16 2c[1] 7c[1], 32 5a[1] 7a[1] 11c[1], 56 24b, 73 3a, *103 5a; viii 1 21c, 17 14c 14c[1], 19 7b 33c[1] 34b[1] 34c 36b[1], 20 3b 8a[1] 14c 14c[1], 23 2c[1], 24 23c[1], 25 23c, 46 16a 16a[1], 60 9c, 70 1c 1c[1] 12c, 71 13a, 101 6c[1]; ix 108 10c[1] 13b[1], 111 2a; x [23 1b] 1b[1], 29 1d, 45 12a, [49 2b, 50 7b], 74 1a 3a 3a, 76 1a, 78 1d 3b 3d 4a, *88 6c, [93 5a] 12b[1], *103 8a, 115 5d, [148 4b].

[1] at end of lyric verse.

144. Syllabic restoration is frequently required in the suffixes *-bhyām, -bhyaḥ* following heavy syllables. Many of the

occurrences are at the end of dimeter verses: but (unlike the gen. pl. *-aam*) they are rare in lyric verse, and comparatively common in Jagatī.

Resolution is required as follows:

-bhiām: i 20 3a[1], 136 1b[2] 1c[1] 6a[2], viii 6 36b[1], x *14 11c, *163 4b[1].

-bhiaḥ: i 7 10b[1], 13 11b, 34 6b[2], 43 †6c[3], 49 3d, 55 5b[2], 58 6b[2], 64 1b[2], 80 2c, 85 8c[2], 90 3b[1], 102 3d, 112 5a[2] 21c[2], 122 8c, 131 5d[1], 132 4f, 134 4f[2] 4g[1], 139 7b[2] 7b[1] 7c[1] 7d[1], 142 6b, 146 5c[2] 5d, 188 10b, *191 9c[1]; ii 1 1b 1c[2], 4 5b, 5 8b[1], 23 17a, 32 2b[2], 41 12a; iii 2 6d[2], 3 11a, 34 7b, 53 16a[2]; iv 26 4b, 30 4a[1], 36 8a, 41 3b, 53 4c[2], 54 1c[2] 2a[2] 2d[2] 5a[2]; v 5 11b[1] 11c, 11 1d, 52 5c[1] 5d[1], 54 9a[2] 9b[2]; vi 8 5a[2], 15 17d[1], 30 3b, 46 9d[1], 47 3d, 59 6b[1], 62 6a, 68 4c; vii 32 26b, *104 4c[2] *20c *20d[2] 25d[1]; viii 1 17d[1], 8 23d, 9 16d[1], 32 5b[1], 34 13a[1], 41 1b[1] 1c[1], 44 30a[1] 30b, 63 3a[1], 88 5b, 97 1b[1]; ix 3 9b, 11 3c[1], 19 5a[1], 28 2b, 33 3b[1], 34 2b[1], 42 2b, 59 2b[1] 2c[1], 61 12b[1], 62 9b[1] 20c, 65 2b 3b 20b[1], 99 7b, 103 6b, 109 21a; x *13 4a, *14 15c[2] *15d[1], *15 7c, 32 5d, 39 4c, *60 6a[1], 63 2c, 64 2c[2], 70 2d, 76 5a[2] 5b[2] 5c[2] 5d[2], 77 7b, *85 17a[1], *94 1b[2] *7a[2] *7b[2] *7c[2] *7d[2], 110 4d 5d, *135 4b, *145 3b[1] *3d[1], 156 4c[1], *158 1c[1] *4b[1], *163 3a[1] *5b[1].

[1] at end of dimeter verse. [2] at end of Jagatī verse. [3] § 170 iii.

145. Numerous other forms, chiefly those which contain *v*, and a few initial syllables, require resolution from time to time *provided that a heavy syllable precedes.*

The principal cases are as follows:

(i) Resolution of *v* in the endings *-dhvam*, *-dhve*, *-dhvai*, *-sva*: i 37 14c, 39 6a, 48 11a, 64 7d, 85 4d, 113 16a, 124 13a, *161 8d, 166 12d; ii 41 17c; iii 41 8c, 60 5d 6a; iv 1 2a 3a, 31 4a 11a, 32 14b; v 55 6a *bis*, 57 3d; vi 19 3d, 48 4d; vii 59 4b 6d, *104 25a; viii 1 23a, 47 7d, 54 2d; x *87 2d, 100 10b, 122 5b.

After a light syllable *-dhuam* appears to be found as shewn in § 151 ii.

(ii) Resolution of *v* in the suffixes *-tva* (substantives), *-va*, *-vā́ṁs* (perfect participle), and *-vī́*.

(*a*) *-tva*: *návavāstua* vi 20 11c; *pétua* vii 18 17b; *rakṣastuá* viii 18 13b. For the gerundives in *-tva* see § 140 ii.

(*b*) *-va* (rare): *ūruá* v 30 4d, ix 87 8b; *ūrdhuá* iv 6 2c, [x 61 20c], 105 9a; *kāṇuá* viii 2 40b, 4 20a; 1 *tā́nua* iii 31 2a; 2 *tā́nua* x 93 15b; 3 *tā́nua* ix 14 4b, 78 1c: always in *yā́dua*. Much more commonly in *áśva*, where a heavy syllable is produced by external or internal Sandhi: *áśva* i 175 4d, vi 47 23a, ix 94 5a, x 22 5a, 39 10a; *aghá-* i 116 6b; *ajá-* i 138 4b 4c, vi 55 3b 4a, 58 2a, ix 67 10a; *ṛjrá-* i 100 16b 17c, 116 16b, 117 18d; *jīrá-* i 119 1b, 157 3b; *śatá-* viii 4 19a, x 62 8c; *śyāvá-* v 61 5c, viii 35 19b 20b 21b, 36 7a, 37 7a, 38 8a; *sámbhṛta-* viii 34 12b.

After a light syllable *-ua*, *-uā* are found as shewn in § 151 ii.

(*c*) *-vā́ṁs*: *dāśuā́ṁs* i 407c, 150 1a (SV. *dāśivā́n*), iv 2 8d, vii 37 4c, 92 3a, viii 57 4d, 71 4c; *dāsuā́ṁs* i 127 1a; *mīḷhuā́ṁs* i 114 3b, viii 25 14c, 76 7a, ix 61 23b, 85 4d, *113 2b, *x 85 25c *45a. In ii 11 5c we should probably restore †*tastambhuā́ṁsam* (text *tastabhvā́ṁsam*).

(*d*) *-vī́* (rare): *mādhuī* iv 43 5c, [vi 63 8c], vii 67 7b, 71 2d; *pūruī́ḥ* x 68 12b.

(iii) Resolution of *y* in the verbal suffixes *-ya*, *-sya*: *ā́ 'diaḥ* (*dā* 'bind') ii 13 9a; *āsiat* (2 *as*) iv 30 20b, *x 72 8d, 138 4a, *ápāsiā* iii 24 1b; *árianti* (*ār*) viii 16 6a; *kṣeṣiántaḥ* (*kṣi* 'dwell') ii 4 3b.

(iv) Resolution of *y v* in the gerunds in *-tyā*, *-tvā*, *-tvī*, *-yā*.

-tyā: *apītiā* *ii 43 2c; *abhītiā* iv 32 10c, ix 55 4b; *étiā* x 66 14c; *-tvā* very frequently in the Atharvaveda; *-tvī*: *vṛṣṭuī́* v 53 14c; *-yā*: *avāsiā* i 140 10c, *abhigūriā* ii 37 3c, *abhicákṣiā* *viii 1 34c, *nicāyiā* i 105 18c, iii 26 1a, *praticákṣiā* i 124 8b, *vicákṣiā* viii 13 30d, *saṁcákṣiā* i 165 12c.

(v) Resolution of the enclitic *tvā* is regularly dependent upon a preceding heavy syllable: it occurs i 40 1b, 45 5d, 54 5d, 58 6a, 82 3a, 84 6c, 91 11a, 104 9a, 130 1d, *162 15a, 187 2b; ii 32 2d; iii 47 3c, 52 6c; iv *18 11b, 30 3a, 32 4b, 52 4a, *57 6b; v 21 3c, 22 3a, 26 3a, 36 5a; vi 21 6d, 44 10d; vii 16 4a 4d; viii 3 11a, 6 18a 20a, 15 12a, 23 17a, 33 8c, 45 14a, 60 16a, 65 6a, *91 1d *1e, 96 4a 4b 4c 4d, 102 18a; ix 8 9a, 48 3a; x 2 7a, 47 8a, *85 22b, *137 7c, 140 6c, *158 5a, 160 5b, *161 5a. So in i 129 11g it seems necessary to restore *rakṣohā́ṇaṁ tuā vaso*.

(vi) There are several other instances, chiefly in the later part of the Rigveda, where resolution of *y v* seems to be due to a preceding heavy syllable. Thus we find *aniá* for *anyá* in *vii 33 8c (*nā́'niéna*), x *14 3d (*svā́hā 'niī́*), 91 8d (*nā́ 'niám*): *ariáḥ* v 33 2d (*prā 'riáḥ*): and similarly *diávā* iii 46 5a, *duárā* iv 51 2c, *śienáḥ* iv 26 †7a, x 144 5a, *śuán* 'dog' *x 14 10a *11a, (also *86 4c initially), *siālá* i 109 2b, *suádanti* viii 50 5c, *suadanta* ii 1 14c, *suā́hā* iii 32 15a, *ahian* ix 26 3a (*medháyā 'hian*).

146. In the feminine case-endings *-yai*, *-yāḥ*, *-yām*, restoration of *i* is very frequently necessary, and occurs after both heavy and light syllables.

This resolution is found side by side with the forms with *y* in all parts of the Rigveda, and occasionally also in the Atharvaveda. See the author's *Historical Vedic Grammar*, § 198.

(i) gen. abl. fem. in *-iāḥ*: *árātiāḥ* ix 79 3a 3b; *urviáḥ* i 146 2c; *uśīnárāṇiāḥ* *x 59 10c; *jīvantiāḥ* *v 78 9d; *deviáḥ* iv 1 17b; *bhū́miāḥ* i 80 4a, x 75 3a; *rā́triāḥ* *x 129 2b; *sū́ṣyantiāḥ* *v 78 5b. After a light syllable: *tásiāḥ* ii 13 1a; *pṛthiviáḥ* i 39 3c, 100 1b, iii 8 3b, *29 4b, viii 36 4a, 44 16b, ix 8 8b, 31 2a, 57 4b.

(ii) dat. abl. fem. in *-iai*: *deváhūtiai* viii 39 4e; *viṣpátniai* *ii 32 7c. After a light syllable *śrútiai* ii 2 7b, viii 96 3d, x 111 3a;

and in the older infinitive forms *irádhiai* i 134 2d; *yajádhiai* viii 39 1b; *váhadhiai* x 22 5b; *riṣayádhiai* i 129 8d; *śayádhiai* ii 17 6c.

(iii) loc. fem. in *-iām*: *ásikniām* iv 17 15a, viii 20 25a; *ucchántiām* i 184 1b, v 64 7a; *jahnáviām* iii 58 6b; *deviám* ii 41 17b; *páruṣṇiām* v 52 9a; *bhúmiām* i 39 4b. After a light syllable *pṛthiviám* viii 49 7b, 50 7b, x 49 9b, 73 9c; *śáciām* x 61 1b; *śámiām* x 31 10d.

There is one occurrence of a loc. fem. in *-uām*, namely *śvaśruám*, for which see § 151 ii.

147. In two parts of the verbal system we find occasional resolution of *y v* respectively, occurring after both heavy and light syllables, namely in the optative suffix *-yā* and in the conjugational suffix *-u -nu*.

In the optative resolution appears to be most common in the bardic hymns, except in the word *siáma*, in which it becomes increasingly common in the normal and cretic periods, being more frequent than *syáma*.

Resolution of the *-nu* suffix before vowels is most often found in the Soma hymns which we have attributed to the normal period.

The instances of *iā-* in the optative suffix are as follows:

(i) *aśiám* v 64 3a, *aśiāma* iv 4 14b, *ūhiáthe* iv 56 6c, *ṛdhiáma* iv 10 1d, *gamiāḥ* i 187 7d, *jagmiātam* vi 50 10a, *pupūriāḥ* v 6 9c, *vidiátam* viii 5 37b, *sasahiāt* v 7 10d 10e (§ 169 iii).

(ii) *siám*, etc.: i 17 6c[1], 38 4b 4c, 120 7c; iii 1 23c[1], 38 9b; iv 41 6c; vi 50 9c[1]; vii 34 21b[1]; viii 14 1c 2c, 19 25b[1] 26d[1], 44 23b, 70 5b[2]; x 20 8b.

(iii) *siáma*: i *24 15d, 51 15d, 73 8b, 94 13c 15d, 98 1a, 121 15d, 150 3c, *164 40b, 180 9d; ii 2 12a, 11 1b[1] 12d 13a[1], 18 8d, 24 15b, 27 16d, 28 2a, 38 10d; iii 1 21d, 30 18c, 39 7b 8b, 55 22c, 59 3d; iv 8 5a, 16 21d, 17 9d, 41 10b, 50 6d, 51 11c, 56 4d; v 4 8c, 6 8c, 31 13d, 42 17a, 45 11c, 53 14d[1] 15c, 54 13b, 55 10d, 62 9d, 65 5b[1], 70 2c; vi 19 13b, 47 12d 13b, 52 5a, 71 2b 6d; vii 1 20c, 4 4d 7b, 14 3c, 17 7a, 18 3d[1], 19 7d[2], 34 24d 25c, 37 4c, 40 1d[1], 41 3d 4a 4d 5b, 48 2a, 52 1a, 54 2c, 56 24d, 60 1c, 66 13d[1], 87 7b, 92 4c; viii 40 12d, *48 12d *13d, 53 7b; ix 86 38d, 89 7d, 95 5d; x *14 6d, 22 12d, 29 2b, 31 1d, 36 12c, 38 2c[1], 64 11c, 66 12a[1], *121 10d, 126 4d[1], 131 6d 7b, 132 2d[2], 148 3c.

[1] beginning the verse. [2] after a light syllable.

Resolved values are found in the suffix *-u -nu* as follows: *tanu-* iv 45 2d 6b; *dhanu-* iii 53 4d, ix 75 5a, 77 3b, 79 1a, 97 3c 16d 17c 18d 19b 20c 26b, 105 4b; *dhūnu-* vi 47 17c; *śṛṇu-* iii 20 1c, [v 41 12c]; *sunu-* v 30 6b; *hinu-* viii 1 19d. Similarly *kṣṇavāmi* § 151 i.

So too in the noun *dhánvan* and its derivatives, i 35 8b, 168 5c, vi 12 5d.

148. In several words occasional resolution of *y* and *v* is required where one of these is the second element in an initial consonant-group. The syllabic value does not appear to be dependent upon the position in the verse.

The more important instances are:

(i) *jyā́* 'strength': *jiā́yān* iii 38 5a, vi 30 4b, x 50 5a; *paramajiā́ḥ*[2], viii 1 30c.

(ii) *tva* 'several': *tua-* i 147 2c[2], *iv 18 2d *bis*, *x 71 4c *11a *11c, *72 9c.

(iii) *tvám* 'thou': *tuáyā* i 53 11c, 102 4a[2], ix 85 8d[2], *x 84 4c; *tuát*: i 84 6a; iii 14 6a[1]; iv 11 3a[1] 3b[1] 3c[1] 4a[1] 4c[1] 4d[1]; v 25 7c[2] 7d[1]; vi 7 3a[1] 3b[1], 13 1a[1], 31 2a[1]; vii 5 3a[1], 11 1b, 21 3c[1]; viii 24 11b[1] 12a 15b, 97 14c[1]; x *18 13a, 91 8d, *98 2b[1], 112 9c.

(iv) *div* 'sky': *diaúḥ* i 8 5c[1], 52 10a[1], 65 3b, 89 4b; ii 4 6d[1]; iii 6 3a[1]; iv 1 10d[1], 21 1d[1], 22 4b[1]; v 41 11d[1]; vi 36 5b[1], 50 13d[1], 51 5a[1], 68 4d[1]; vii 7 5c[1]; viii 7 26c[1], 20 6a, 56 1c[1], *100 12b[1]; ix 86 9b[1]; x 36 2a[1], 44 8b[1], 45 8d, *59 3b[1], *85 1b *7c[1] *10b[1], 132 1a 6b[1]; *diā́m* (or *dyáam* § 142 ii) i 52 11d[1], 67 5b[2], 141 8b[1], 174 3b[1], ii 17 5d, iv 22 3d, vii 3 3c, *x 16 3b[1].

(v) *dvíḥ* 'twice': *duíḥ* i 53 9a, vi 66 2b[1], *x 120 3b[1].

(vi) *si* 'bind': *ví ṣia-* iii 4 9b, [v 45 1a], ix 95 5b, x 30 11c.

(vii) *syá* 'that': *siá-* vi 65 1a, vii 8 2a (after †*ū* § 160), 75 4a, 80 2a; *tiá-* i 30 22a, 37 11a[1], 52 1a[1], 88 5a, 187 4a[2]; v 32 3a[1] 4a[1] 5a[1] 6a[1] 8a[1], 33 10a[2]; vi 2 9a, 27 4a, 44 4a[1] 16a; vii 75 3a; viii 10 3a[1], 64 5a[1], 67 1a[1], 92 7a[1], 94 10a[1] 11a[1] 12a[1]; ix 111 2a; x [26 2a[2]], 138 6a, 178 1a[1].

(viii) *svá* 'his': *suá-* i 1 8c, 58 2a, 75 5c[2], 94 14a, 119 8b; ii 2 11d, 4 7b[2], 5 7a[1] 7a; iii 10 2d[1], 53 8d[1]; iv 16 10c[1]; v 4 6b, [41 9b[1]], 48 3c, 58 7b, 64 5c[1], 87 4c; vi 3 8b, *28 2b[2], 40 5b, 41 1c, 44 22c, *75 19a; vii 36 5b, 82 6b; viii 2 7c[1], 11 10c[1], 18 13c[1], 44 12b, 79 9a[1]; x 8 4d, *18 1b, 23 4a, 54 3d, 56 2d *6c[1] *7c[1], 74 2d[2], *83 5d[1], *85 42d, 105 10c, 118 1c[1], *124 2d[1], 144 3b[2].

[1] beginning the verse. [2] after a light syllable.

149. As the suffix *-ya* regularly becomes *-ia* after a heavy syllable, and *-va* occasionally becomes *-ua*, there is no antecedent improbability in the restoration of *-ara* for *-ra*, *-ana* for *-na* under the same circumstances. There are in fact a number of passages in which such restoration is probable: but if we consider the two words for which this step most readily suggests itself, *índra* and *rudrá*, it is clear that it is attended with special difficulty. In the case of *índra* the restoration is almost always suggested in a single position, viz. immediately after an early caesura, and a very large proportion of the instances are in decasyllabic hymns, so that an alternative metrical interpretation is suggested: whereas

in the case of *rudrá* the usual condition for restoration, a preceding heavy syllable, is not found. On the other hand, the number of occurrences in which restoration is suggested is relatively so small in all words of this class that we can hardly think of such forms as *índara* (*índṛra*) or *rudará* as the primitive forms. It will therefore be necessary to consider these two words separately. As before, instances which can be alternatively explained as decasyllabic verses, if they occur in decasyllabic hymns, are enclosed in square brackets.

(i) *índra* (*a*) after early caesura: i 33 14a, 53 11a, [63 1a to 9a], 89 6a, 100 17a, [104 2a 8a, 129 1a 4a 7f 8b], 130 2a, 133 6a, 165 3a, [167 1a 10a, 169 1a to 5a, 173 5a 7c 10b 11a 13a, 174 1a to 10a], 177 5a, [178 1a to 4a], 186 6c; ii 17 8d, [19 3a 8c, 20 4a 5b 6a 7a], 31 3a; iii 32 12a, 49 1a; iv 16 21a, 17 1a, 19 1a 2b, [21 10a], 24 2b, 39 4d, 50 11a; v [33 4a 5a], 36 1a; vi [20 3b 11a 13a, 21 2a 8a], 22 3a 10a, 23 3a, [24 1a 10b], 25 1b, 26 7b, [33 1a, 35 2a 3a], 44 15a, 47 9a; vii 19 2a 6a, 20 2a, 21 5a 6a, 22 1a 8c, 23 5a, 25 1a, 29 1a, 30 1b 4a; viii 66 5c, 96 20a, 97 14a; ix 88 1a; x [22 1a 2a †11a 12a 13a 15a, 23 1a], 29 3a, [49 11a, 50 2b 3a 4a, 61 22a, 93 11a], *139 4c, [148 1a 2a 4a 5a]. *indramádana* vii 92 4a.

(*b*) elsewhere in Trimeter verse: i 62 3a, 130 10c; [ii 20 2a]; iii 53 24a; iv 16 15a; vi 26 1a; vii 37 4a; viii 90 6c; *x 180 3a.

(*c*) in Dimeter verse: viii 2 7a, x 22 7a, 105 4a (probably).

The extreme rarity of the form in dimeter verse, in spite of the great number of Indra hymns in Groups I and II in dimeter and lyric metres, seems to shew clearly that the word was always a disyllable to the poets of those groups. The immense majority of the occurrences being in Group III, where the decasyllabic variation prevails, the verses can most readily be explained as decasyllabic, especially as even in this group such convenient forms as *índarasya*, *índarāya* would be are never found in trimeter cadence. Hence the first real evidence for resolution occurs in the Vasiṣṭha hymns, where there are twelve instances.

(ii) *rudrá*: i 100 5a, 114 4a 6b 8c; ii 33 13 times; iv 3 6d; v 46 2c, [51 13d]; *vi 28 7d; *vii 35 6c, 36 5d, 46 2d 4a; x 92 9a, 126 5c.

The restoration is necessary, and can most easily be explained as an imitation of that of *índra*: it is almost confined to the normal and cretic periods, and is generally found after a *late* caesura.

(iii) suffixes *-ra*, *-rā*, *-rī*, almost always after the caesura, and generally in decasyllabic hymns: *ómātrā* [x 50 5b]; *candrá* [i 135 4f]; *tuvimātrá* viii 81 2c (dimeter); *tvāṣṭrá* x 76 3c; *dātrá* iv 38 1a, [vi 20 7d]; *pātrá* i 121 1a, vi 44 16a, [x 50 6c, 105 10c]; *bhrātrá* iv 23 6b; *mántra* [x 50 4d 6d]; *mandrá* vii 9 2c; *rāṣṭrá* iv 42 1a, vii 84 2a; *raúdra* [x 61 1a 15a]; *vāśrá* [x 99 1b]; *śrótra* *x 85 11c (dimeter);

sutrātrá [vi 68 7a]; *stotrá* [x 105 1a]. *hótrā* [i 122 9d, 129 7a], iv 2 10c, 48 1a (dimeter), vii 60 9a. *netrī* i 92 7a, 113 4a.

After a light syllable only *ṛjrá*: see § 151 ii.

Half of the instances are in decasyllabic hymns, and therefore open to question. But the fact that almost all possible occurrences follow a heavy syllable favours the view that, in the later periods at least, resolution occasionally took place.

(iv) The suffixes *-na*, *-nas* may be read with resolution in the case of *cyautná* vi 47 2c, [x 50 4c], and *rékṇaḥ* i 121 5c, [vi 20 7c, x 61 11c, 132 3b]. Both examples are doubtful: but the occurrence of *nū́tna*, *nū́tana* in the text in agreement with the metre shews at least the possibility of the former resolution.

150. In connexion with these restorations it seems best to consider the proposed restoration of *náasatyā* for *násatyā*. In all cases the normal number of syllables may also be obtained by the restoration *násatiā*: and the rhythm is sometimes favourable to one, sometimes to the other form. On the whole it seems probable that both forms occur, but there is little reason to consider that either is a primitive form. Most of the instances follow an early caesura.

(i) *náasatyā* is metrically preferable: i 34 9d, 116 2c 9a 10a 11b 13a 14b 16c 17d 19b 20c 22c 23b, 117 1d 6b 11d 13d 23c, 118 4d 11b, [173 4d], 180 9d, 182 4d 8a, 183 3c 5d, 184 1c 3b 5d; ii 41 7a; iv 3 6c, 43 7d, 44 4b; v 74 2b; vi 11 1c, 49 5c, [63 1c 4d 7b 10a]; vii 39 4d, 70 6a, 71 4c, 72 1a 2b 3d; viii 5 32c 35c, 9 9a, 25 10b, 26 2b, 57 1c 4b, 85 1a 9a, 101 7c; x 39 3c, 41 2a.

(ii) *násatiā* is metrically preferable: i 20 3a, 47 9a; iv 37 8b; viii 8 15a, 9 15a, 19 16b; x 73 4b: and *índra-nāsatiā* viii 26 8b.

The case of *ādityá* is exactly similar, except that the occasions for restoration are relatively fewer:

(i) *aadityá* is metrically preferable: *i 24 15c, ii 1 13a, 29 1a, iii 54 20c.

(ii) *āditiá* is metrically preferable: i 45 1b, ii 27 6c, viii 18 2b.

151. In several forms and a large number of individual words syllabic restoration is suggested by the metre in one or more passages, but not with sufficient frequency to constitute proof. In the instances that follow restoration is sufficiently probable to make it undesirable to treat the verses concerned as metrically irregular.

(i) Restoration in place of a long vowel or diphthong:

-āt in abl. sing. of *-a* nouns: *antárikṣaat* *x 158 1b; *carítraat* *viii 48 5c; *parástaat* vi 54 10a; *parākáat* i 30 21b, viii 5 31a, x 22 6c; *sadhásthaat* viii 11 7b.

-ār in 2 3 sing. of the *s* aorist: *ákṣaaḥ* ix 18 1b, 66 28a, 98 2d 3a, 107 9a 9b; *bhaáḥ* i 128 2g. Similarly *bhaak* viii 80 8a.

-ār in monosyllabic noun-stems: *vā́r* 'water': *váaḥ* iv 19 4b, viii 98 8a; *vā́r* 'protector': *váaḥ* [x 93 3b].

ārkṣá (proper name): *a-arkṣé* viii 68 16b.

aurvá- (proper name): *a-ūrvabhrguvát* viii 102 4a.

kṣoṇī́ (proper name?): *kṣavaṇī́* [i 173 7c], *x 95 9b.

kṣódaḥ 'stream': *kṣávadaḥ* vi 17 12a.

kṣṇu 'wipe out': *kṣṇavāmi* x 23 2d.

dása 'barbarian': *dáasa* [i 104 2c], vi 26 5c, [x 23 2d, 49 6b 7d]; *dáasī* [ii 20 7b, vi 20 10d].

dūrá 'far': *duurá* iv 20 1a, *x 108 11a.

nū́ 'now': the restoration *núū* is an alternative to *nū́ ū*, the reading suggested in § 124.

pū́r 'burg': *púuḥ* i 189 2c, vii 15 14c.

mā́m 'me': *máam* iv 42 5a 5b, *v 40 7a, *vii 50 1a, viii 74 14a, ix 67 25c, x 48 1c, 49 2a, *52 4a, *145 6c.

yās 'tire': *ayáas* [i 167 4a, vi 66 5c].

rékṇaḥ: *ráyikṇaḥ* vii 40 2c, viii 46 15a, x 132 3c.

vātā́pya (?): *vaatā́pya* i 121 8d, ix 93 5b, x 105 1c.

vām 'you': *vaam* iv 42 9a, v 64 2c, 74 10c 10d, vi 59 2a, viii 5 29a, *x 167 4c.

ví 'bird': *vayáḥ* (gen. s.) i 130 3b, vi 48 17d.

śū́ra 'lord': *śúura* i 122 10d, [173 5b].

sū́ra 'sun': *súura* or *sū́ria* i 71 9b, [122 15d, 149 3c], vi 48 17c, 51 2d, ix 111 1c.

stu 'praise': *staviṣam* i 187 1a; *astaut* vii 42 6b.

spṛdh 'strive': *spuurdhán* vi 67 9a; *spuurdháse* v 64 4d.

(ii) Resolution of *y*, *v*, *r*.

ṛjrá: *ṛjará* i 117 14d, *ṛjaráśua* i 100 16b.

ji- 'conquer': *jigiuḥ* viii 19 18c; cf. *jiáyān*, § 148 i.

tu 'be strong': *saṁtávituat* iv 40 4c.

tvā: *tuā* after a light syllable: iii 23 4a, x 160 5d: initially *i 191 10f = 11f = 12f.

dyut 'shine': *diutānám* vi 15 4a; *diótanaḥ* viii 29 2a; *su-diótmā* i 141 12a, *-diótmānam* [ii 4 1a].

-dhuam after a light syllable: i 87 2a, viii 7 2b 14b, 20 18d.

mahimán 'power': *mahiná* iv 2 1c.

-ya (verb-suffix) after light syllables: *ṛ́jiantaḥ* vi 37 2b 3c.

-ya (noun-suffix) exceptionally after light syllables: *ajuriá* vi 17 13b; *átia* ii 34 3a 13c, ix 76 1c, 80 3d, 85 5c, 93 1d; *ariá* iv 1 7d; *gávia* i 131 3b, *v 30 15a, 52 17d, *sugávia* *i 162 22a; *návia* 'young' v 29 15b, viii 11 10b; *niṇiá* i 95 4a, iv 3 16b, x 5 1c; *bhávia* i 129 6a, *x 90 2b; *mária* i 77 3a; *vasaviá* (see § 135) vi 60 1c, x 74 3d.

-yaḥ (ending of *i-* nouns): *ariáḥ* iv 48 1b, vi 14 3b, vii 8 1a.

-yā (noun-suffix) exceptionally after light syllables: *kuliá* x 43 7b, *pádiā* *x 102 7d, *śravasiá* ii 19 7b.

-yuḥ (ending of *i-* nouns): *sákhiuḥ* viii 69 7d, x 3 4b.

-va (noun-suffix) after a light syllable: *áśua* i 175 4d, vi 63 7a, viii 5 35b, 26 24c.

var, *vṛ* 'choose': *avari* iv 55 5b.

-vaḥ in the *u* declension: *mádhuaḥ* (gen. sing.) ix 24 7b, (nom. pl.) ix 89 3a.

-vā (noun-suffix) after a light syllable: *apuá* *x 103 12b, *áśuā* *i 162 19a.

-vā (instrum. masc.): *krátuā* iv 28 3c, vi 12 4c.

-vām (loc. fem. sing.): *śvaśruā́m* *x 85 46b.

-ve (dat. sing.): *sahásrabāhue* viii 45 26b.

(iii) Miscellaneous syllabic restorations:

abhí: loss of initial *a* is not improbable in *'bhyāvartíne* vi 27 5b, *'bhiśriṇánn* ix 97 43c: cf. *bhiṣáj* for *abhiṣáj*.

avayáj: *avayájaḥ* i 173 12b. Cf. *svaráj* below.

áśveya (in Aufrecht's text only): *áśvyena* *x 87 16b.

áskra: restore *ásakrāḥ* vii 43 5b.

iyám: *yám* i 186 11a, vii 66 8b 8c, 86 4d, viii 1 26c, *x 129 6b, *135 7c.

iva: *va* see above §§ 128, 129.

ukthá: *ucátha* v 4 7a, [vi 24 7d], viii 2 30b, x 24 2a.

uttarāttāt: *uttarát* x 36 14b.

kvà: *kū́* i 38 2c, v 61 1a (?), 2a *bis*: but in v 74 1a read *kúa* for *kū́*.

tvám: *táva* for *te* *x 10 13b.

dáma: for *dáme* read *dáma ā́* ii 1 7d.

devá: for *devā́nām* read *devā́n* vi 51 2b.

paścāttāt: *paścát* x 36 14a.

pṛthivī́: *pṛthvī́* i 67 5a, *191 6a, *v 83 9d, vii 34 7b, 99 3d, viii 79 4b. *pṛthvī́* is rightly given in the text vi 12 5b. The restoration is also metrically advantageous, but uncertain, in the following passages: i 33 10a, iii 14 1d, vi 19 12c, vii 3 4a, x 168 1d, *173 4a.

paúruṣeya: *paúruṣyeṇa* *x 87 16a.

bṛhácchravas: *bṛhácchravāḥ* x 66 1a.

bṛ́haspáti: *bráhmaṇaspáti* *x 103 8a.

bhiyás: *bhyásam* ii 28 6a, ix 19 6b: cf. *bhīṣá*.

márta: *mártia* i 38 4b, 63 5b, 73 8a, 77 2c; ii 23 7b; vi 15 8c, 16 46a; vii 4 3b, 25 2b, 100 1a; viii 11 4b, 71 7c; ix 94 3c; x 63 13a, 115 7a, 118 6a.

mahimán: for *mahnā́* read *mahimnā́* vi 66 5c.

rátha: the stem *ráthas* is to be restored in *ráthasas pátiḥ* v 50 5b, x 64 10c, 93 7b: *ráthas* or a locative *ráthe* in *ratha-ūḷha* x 148 3d.

ródasī: for *ródasyoḥ* in i 151 3a, 168 1c read *ródasoḥ*, which appears in the text ix 22 5a: otherwise *ródasioḥ* or perhaps *ródasīoḥ* (§ 173 ii).

śúcidan: read *śúcidantaḥ* vii 4 2c.

śmáśru: *śmáśāru* v 7 7c, [x 23 1c], cf. x 96 8a.

sahasāvan: read *sahāvan* i 91 23b.

sáhīyas: for *sáhīyase* i 71 4c read *sáhyase*.

sādh: for *sā́dhantaḥ* read *sādháyantaḥ* x 74 3c.

sānú, *snú*: both forms are found in the Rigveda; read *sānúbhiḥ* vii 88 3c.

sumád, *smád*: both forms are found in the Rigveda; it is advantageous to read *sumád* vii 3 8d, [x 61 8b] and *sumádūdhnīḥ* i 73 6b, but *smád* *i 162 7a.

stu: for *stávante* read *staúnte* vi 26 7c: for *stavāma stavā* ii 11 6b.

svá: for *svásya* read *suyávasā* ii 4 4a: cf. ii 27 12b 13a.

svan: for *svānīt* read *svaniṣṭa* ii 4 6b: cf. *svar*.

svar: for *asvārṣṭām* read *asvariṣṭām* ii 11 7b.

svarāj: for *svarā́ṭ* read *svarājáḥ* vii 82 2a, viii 46 28a, *x 15 14c: cf. *adhirājá* *x 128 9d.

svávas: read *su-ávān* in the Pp. text, vi 47 12a 13c.

hi 'incite': for *hiyāná* read *hyāná* viii 49 5b, ix 13 6a, 86 3a, 98 2d.

152. Lastly we may advert to two kinds of syllabic restoration which border upon the sphere of ordinary textual criticism, namely, the appearance in the Rigveda text of glosses and of resolved forms and derivatives from *dvandva* compounds.

(i) Where a verse includes too many syllables it is a ready method to throw out some word as having been added as an aid to intelligence or devotion, as the words in brackets in the following verses:

sám bhásmanā [*vāyúnā*] *vévidānaḥ* v 19 5b.
prayatí yajñé [*agním*] *adhvaré dadhidhvam* vi 10 1b.
pūrvī́ṣ ṭe [*indra*] *úpamātayaḥ* viii 40 9a.

Probable instances of glosses or other additions to the text are to be found in i 129 11g (*jī́janat*); ii 11 6a (*indra*); iv 1 2a (*agne*); v 19 5b (*vāyúnā*); vi 10 1b (*agním*); vii 41 6d (*áśvāḥ*), 82 2a (*vām*); viii 29 5b (*śúciḥ*), 39 6b (*apīcíam*), 40 6c (*vásu*), 9a (*indra*), 46 17c (*viśvámanuṣām*), 31c (*ádha*), 103 5a (*vā́jam*); *ix 113 3b (*tám*); *x 10 12a (*tanvàm*), 20 2a (*ágnim*), 78 8a (*devāḥ*), *85 34a (*kā́tukam etád*), *87 13c (*mányoḥ*), 93 14c (*páñca*), *121 7c (*ékaḥ*), *128 9c (*ādityā́ḥ*), 150 4a (*deváḥ*), *164 5c (*pāpā́ḥ*).

(ii) In the Rigveda we find *dvandva* compounds in process of formation, and therefore not only declined irregularly, but also used as bases for derivatives in lax combination.

The text of the Rigveda rightly records such forms in the following passages:

patayán- mandayátsakham (i.e. *patayátsakham utá mandayátsakham*) i 4 7c
ámṛta- mártiānaam (i.e. *ámṛtānāṁ ca mártiānāṁ ca*) i 26 9b
mitrá- utá médhiā- 'tithim (i.e. *mitrā́tithim utá médhiātithim*) i 36 17c.

In other passages the Saṁhitā editor has given both words in full, thereby destroying the metre: so that we need to restore as follows:

prá tuvidyumná- sthávirasya ghṛ́ṣveḥ
(text *tuvidyumnásya sthávirasya*) vi 18 12a
mitrā́váruṇā- utá dhármavantā
(text *mitrā́váruṇāvantā utá dhármavantā*) viii 35 13a
utá me prayí- vayíyoḥ (text *prayíyoḥ vayíyoḥ*) viii 19 37a
práti-ardhiṁ devá- devasya mahnā́
(text *devásya devasya*) x 1 5c (so probably in 5b also).
pavāká- śukrávarcāḥ (text *pāvakávarcāḥ śukrávarcāḥ*) x 140 2a.

153. The history of the changes discussed in this chapter appears to be as follows.

In the earliest parts of the Rigveda, namely Groups I–III, an additional syllable must frequently be restored in the flexion of monosyllabic root-stems, and in the genitive plural ending. In the later groups this restoration decreases rapidly in frequency, except that the fuller form of the genitive plural remains much longer in common use in dimeter cadence than the other forms.

Syllabic restoration of accented *ý ṕ*, of some *-ya* suffixes after light syllables, and of all after heavy syllables, of *v* in *tvám*, *tvám*, etc., and of *y v r n* before certain vocalic case-endings, is the rule throughout the Rigveda: but in the popular Rigveda exceptions increase in number.

In the noun-endings in *-bhyām*, *-bhyaḥ*, the noun-suffixes containing *v*, the gerunds in *-tvā*, *-tvī*, *-yā*, and the enclitic *tvā*, resolved forms following heavy syllables are fairly common in all parts of the Rigveda.

In the noun-endings in *-yai*, *-yāḥ*, *-yām*, the verbal suffix *-nv* from *-nu*, the optative suffix *yā-*, and in some initial syllables resolution is not uncommon, but tends on the whole to become rarer in the later parts of the Rigveda.

The use of *índra* after the caesura in decasyllabic verse changed to a conventional use of a form *índara* in the same position after the disappearance of that metre: and other resolutions of the suffixes *-ra* and *-na* were occasionally employed, following the same model, and restricted to the same position in the verse.

Resolved forms of the words *násatyā*, *ādityá* were also occasionally employed, chiefly after the caesura: but the nature of the resolution is uncertain in each case.

Outside the limits described the resolution of long vowels, diphthongs, and semivowels is rare and uncertain: but there are indications that the text is not entirely to be relied upon either in these points or in its reckoning of the number of syllables in other ways in a number of individual words.

Generally, the consideration of these changes supports the view that Groups I–III together form the earliest part of the Rigveda, and that otherwise the general arrangement described in §§ 57–63 holds good.

As these results confirm those reached in the last chapter, we

are entitled to make a further provisional division of the hymns of the bardic period into (i) hymns of the *archaic period*, corresponding to Groups I–III, and (ii) hymns of the *strophic period*, corresponding to Groups IV and V.

The consideration of the Table in § 155 will enable us to justify these conclusions in detail. The Table is drawn out so as to call attention to those features which seem to be instructive: in many particulars the number of instances is so few that they give no practical guidance. By taking the numbers for the periods instead of the groups we are able to adopt a larger unit of bulk, namely 5000 trimeter verses = 7500 dimeter verses, without departing much from the actual facts. Where the figures are reckoned separately for trimeter and dimeter verses we take 5000 of each as the standard of bulk.

The whole number of variations with which we have to deal is nearly 2600, which corresponds very fairly with the number of Sandhi variations (§ 131): of these nearly 900 are resolutions of long vowels and diphthongs, 700 irregular consonantal values of *y* and *v*, 800 irregular resolutions of *y* and *v*, and 200 resolutions of *r* and *n*. The Indian tradition, which lays stress only on the resolution of *y* and *v*, has therefore failed to grasp the true proportions of the phenomena, and so far exercises a misleading influence on modern criticism. We take up the different sections in the order just given, thus bringing them into line with the discussion of Sandhi.

(i) *Resolution of long vowels and diphthongs.*

(*a*) In the forms derived from radical root-stems the progress of contraction is very uniform, but is not complete even in the popular Rigveda: indeed the Atharvaveda still shews the nom. sing. in *-aaḥ* quite commonly (*Historical Vedic Grammar*, § 175). Forms from stems in *-ī* and *-ū* are not, as a rule, contracted even in classical Sanskrit; consequently it appears to be matter of accident that such forms as *bhū́t áhve* appear in our text side by side with *bhúvat áhuve*. The parallel of the Greek flexional forms with hiatus goes to shew that we have on the whole a genuine historical developement.

(*b*) For the genitive plural in *-ām* we find in Groups I to III that rather more than half of the occurrences of *-aam* are at the end of dimeter verse: but this lends no great support to the view that the measurement had its origin in the constraining of catalectic dimeter verses into a normal measurement. In the later periods the use of the ending *-aam* in dimeter cadence has clearly become a convention, and no longer corresponds to the ordinary pronunciation: but in the pre-Vedic period the two forms must have been at least equally common: and though the longer form is not necessarily the earlier, yet for our present purpose it must be considered a real archaism.

(ii) *Irregular consonantal values of* y *and* v.

Where the syllabic value of *y* and *v* is the more common, the presumption must be that this is the original form: and it would then appear that any tendency to contraction worked more slowly if a heavy

syllable preceded. This is quite in accordance with the rules of Sandhi, where we find original *-i -u* retained before dissimilar vowels throughout the Rigveda proper, the exceptions being almost always in cases where a light syllable precedes. The differentiation thus depending upon the previous syllable might clearly lead to the resolution of original *y v* where they follow heavy syllables, and it may be that a few such cases are included in this section.

It is remarkable that contraction seems to be equally common in all parts of the Rigveda proper, not only in these words as a whole, but in single words which are particularly common, such as *tvám* and *sū́rya*. I find some difficulty in thinking that these forms were really established as common variants so early, and am therefore inclined to distrust the text. Since single passages in the Rigveda have retained for us such old forms as *kū́* and *ródasoḥ*, usually written *kvà* and *ródasyoḥ*, it seems not improbable that an old nominative *tū́* may be concealed in many cases under the *tvám* of the archaic period, and that the order of developement was *tū́*, *tuám*, *tvám*. In the case of *sū́rya* the doublet *sū́ra* (p. 36) is sufficiently common in the Rigveda, as *márta* by the side of *mártia*: it is therefore likely enough that *sū́ra* stood originally in many passages where *sū́rya* is now read, the order of developement being *sū́ra*, *sū́ria*, *sū́rya*. Similarly the frequency of such forms as the instrumental masc. in *-iā*, *-uā*, and the corresponding datives *-ie*, *-ue* may be concealed from us under the later forms *-inā*, *-unā*, *-aye*, *-ave*. It is possible that a similar history underlies other forms.

(iii) *Irregular resolution of* y *and* v.

(*a*) The history of the enclitic *tvā* is the clearest proof of the real occurrence of resolution of original *v* due to a preceding heavy syllable. Although this change as a whole is of equal importance in all parts of the Rigveda, it is not necessarily so in each separate class; the values *-bhiaḥ*, *-bhiām* seem to be distinctly increasing in frequency throughout the Rigveda, and the gerund ending *-tuā* is quite common in the Atharvaveda though not found in any part of the Rigveda.

(*b*) The feminine case-endings in *-yai*, *-yāḥ*, *-yām*, the optative in *-yā* and the verbal-suffix *-nu* before vowels shew only occasional vocalisation: in the optative forms (except *siā́ma*) this is not found later than the normal period. In the case of the verbal-suffix *-u* would seem to be primitive, and this may be the case also with the other forms.

(*c*) With regard to the initial groups it is at least clear that such forms as *tuáyā* and *tuát* have a different history from *tvám* and *tvā́m*, in which the vowel values predominate. In this case it seems probable that the original *v* cases have been slightly influenced by the *u* cases. A large proportion of all the instances follow heavy syllables, but there are so many instances at the beginning of the verse that it seems very doubtful whether this is really a cause of the resolution. The form *siā́ma* and the word *tua* shew progressive vocalisation: in the other cases it is diminishing.

(iv) *Resolution of* r *and* n.

It seems clear that none of the poets recognized in the abstract a word *índara*. It follows that the form is of metrical origin, and due

to the constraining of a common type of decasyllabic verse to fit in recitation the standard of a full Triṣṭubh verse. The preceding heavy syllable must have contributed to justify such a pronunciation, since that condition is fulfilled in the great majority of cases in which the *r* of *-ra* is vocalised: *rudará* seems therefore to be due to the fancy of an isolated poet. The resolutions of *nā́satyā* and *ādityá*, although of a different type, seem to be of the same artificial character.

(v) *Miscellaneous restorations.*

The occasions for these rapidly diminish throughout the Rigveda proper: this may be explained in individual cases either by the gradual disuse of archaic forms or by the increasing strictness of the metre. In the popular Rigveda the number increases, and a large proportion may be cases in which no restoration is really required, the metre being in fact disordered. The doubtful cases included in this section number rather more than one-tenth of the whole number considered in this chapter.

154. The text of the Rigveda, when metrically restored, shews us a dialect in which the vowels are relatively more frequent, and the syllables therefore lighter and more musical, than is the case in classical Sanskrit. The Homeric dialect differs just in the same way from classical Greek.

The term 'heroic' has already been used (§ 76) to describe the vocabulary of the Rigveda proper, in accordance with the martial dignity and vigour which distinguishes it (see § 85). This term may appropriately be used to describe the Vedic dialect as a whole, on account of its resemblance to the Homeric dialect.

In view of the antiquity of the literary records in the two 'heroic' dialects, we may well believe that the 'resolved' forms which characterize them are on the whole earlier than the corresponding 'contracted' forms of the same languages in their classical periods. Our investigations however shew that this general principle admits of many exceptions.

It does not fall within the scope of this book to trace the history of resolved forms according to the principles of comparative grammar. That forms like *páanti* and *gáam* are not necessarily older in themselves than *pā́nti* and *gā́m* has been pointed out by J. Wackernagel (*Altindische Grammatik*, § 45) and others.

That the accent tends to preserve the individuality of a syllable appears from § 135, and perhaps also from § 142. The accent may also help to account for a single syllable developing into two, and thus the resolution of *-ām* in the gen. pl. may have begun with words like *narā́m*, *purā́m*, *apā́m*, in which that syllable bore originally the circumflex accent. But it does not appear that the Rigveda makes any distinction in this respect between accented and unaccented syllables.

155. Table of the occasions for Syllabic Restoration.

Refer to §	Periods Units of bulk		Arch. 1·9	Stroph. ·9	Normal 1·8	Cretic 1·1	Pop. ·9
	Long vowels and diphthongs:						
142	Root-stems	234[1]	68[2]	45	20	13	15
143	Gen. pl. *-aam* (dimeter cadence)	332	140	140	92	69	27
,,	,, ,, (dimeter elsewhere)	72	42	13	13	12	3
,,	,, ,, (trimeter)	119	88	16	5	6	4
	Y, v exceptionally consonantal:						
	All instances	671	103	90	82	108	141
135	*y, v* accented	36	2	3	3	2	23
136	Suffix *-ya* after light syllables[3]	92	12	22	16	16	15
137	,, ,, heavy ,, [4]	83	17	7	8	16	14
,,	*sū́rya*	140	15	13	19	25	40
,,	,, (ratio)[5]		*32*	*23*	*37*	*29*	*51*
138	*tvā́m*	157	34	19	15	21	26
,,	,, (ratio)[5]		*25*	*23*	*17*	*27*	*42*
,,	*tvā́m, tvé, tvā-*	100	17	17	14	15	8
139	Endings *-yā, -yoḥ*	29	3	2	3	9	5
	Resolution after heavy syllables:						
	All instances	322	50	43	48	46	52
144	Endings *-bhiām, -bhiaḥ*	137	18	13	21	24	27
145	,, *-dhuam*, etc.	32	3	8	7	4	3
,,	Suffixes *-va, -vī, -vā́ṁs*	63	14	11	8	10	3
,,	Gerunds	13	2	0	2	4	2
,,	Enclitic *tvā*	54	13	10	6	3	10
	Y v exceptionally resolved:						
146	*-iai, -iāḥ, -iām*	44	7	7	6	5	7
147	*-nu* (verbal)	22	3	2	7	3	0
,,	Optative (with *siām*)	26	8	4	4	0	0
,,	,, *siāma*	94	9	19	16	22	6
148	*tua*	7	0	1	0	0	6
,,	*tuáyā, tuát*	29	6	1	5	4	3
,,	*diaúḥ, diā́m*	37	6	6	6	4	6
,,	*syá*	31	8	6	3	4	0
,,	*svá*	45	10	5	4	6	9
,,	Other words	11	2	1	2	2	1
	Resolution of *-ra, -na*:						
149	*índra* (decasyllabic hymns)[6]	83	[287]				
,,	,, (elsewhere in trimeter verse)	56	27	25	10	6	3
,,	*rudrá*	27	1	1	10	5	2
,,	*-ra, -na* (decasyllabic hymns)[6]	17	[60]				
,,	,, (elsewhere in trim. verse)	14	6	5	3	3	0
150	*nā́satyā, ādityá*, resolved	73	13	17	15	5	0
	Miscellaneous and doubtful:						
151 i	Long vowels and diphthongs	74	23	11	5	3	10
151 ii	Resolution of *y v r*	63	13	8	9	6	11
151 iii	Various textual corrections	80	17	23	5	7	11
152 i	Glosses	25	6	2	2	0	7
152 ii	*Dvandva* derivatives	5	2	2	0	0	0

[1] The figures in this column shew the whole actual number of occurrences.

[2] The figures in the remaining columns are proportional, as explained in § 153.

[3] Including *divyá* and *sakhyá*. [4] Except *sū́rya*.

[5] In these lines are given the percentages of consonantal values for each period, out of the whole number of resolved and consonantal values taken together.

[6] The whole number of verses in decasyllabic hymns is about 1500; the proportional figures are given, as elsewhere, as for 5000 verses.

CHAPTER VI.

QUANTITATIVE RESTORATION.

156. THE metrical laws of the Rigveda recognize only the distinction between long and short syllables, a long syllable being one that contains a long vowel or a short vowel followed by two consonants. Since the text distinguishes throughout the long vowels by special symbols, and also denotes each consonant by a distinct symbol or (in consonant-groups) by a distinct element in a symbol, it contains implicitly a complete commentary on the quantitative value of syllables: and any question that may be raised implies a doubt as to the correctness of the text, and can only be discussed by the help of a criterion not directly dependent upon the text.

All the rules which prescribe the quantities of syllables in different positions in the verse, such as those given in §§ 31—47, admit of exceptions: and therefore no safe conclusion can be drawn from the occasional appearance of a particular syllable in a position in which long or short quantity is generally required. But the *general use* of a syllable which recurs with any frequency must necessarily reveal its quantity, in accordance with the principle of *quantitative evidence* explained in § 9. Short syllables must on the whole be placed in positions which favour short quantity or are indifferent: and long syllables in positions which favour long quantity or are indifferent. If any syllable is used indifferently in all positions in the verse, it must be because its quantity was regarded as indifferently long or short.

The principal questions that arise concern (i) the quantity of *variant final vowels*, that is, final vowels not uniformly written in the Saṁhitā text, and (ii) the quantity of final long vowels before hiatus. Incidentally we are also concerned (iii) with the value of final *-o* (Pp. *-o iti*).

The principle of evidence here asserted is precisely the same which has been followed in the discussions on Sandhi and on Syllabic Restoration. It reduces to secondary importance all questions as to the readings of the Saṁhitā or Padapāṭha texts: and accordingly, whilst the readings of the former are noted throughout, and those of the latter when they are of interest, the general discussion of them will be reserved till the end of the chapter: for only in cases in which the metrical evidence leaves reasonable doubt will it be justifiable to pay regard even to so ancient a tradition as that of the Saṁhitā text.

Although the principle adopted leads to changes in the text which are in many cases considerable, it is seldom that any real difficulty arises in words and forms which are of frequent occurrence. For if the text does not correspond to the usage, the question is whether the poets have regularly used words in positions for which they are not well suited metrically, or the editors of the text have introduced unsound alterations. As to the first alternative it is impossible to pronounce until a broad view has been reached as to the metrical standards of the poets in the Rigveda as a whole. But as to the second possibility there is no real room for doubt, in view of the results recorded in the last two chapters, and generally accepted by critics of the Veda. Still it should be of value to indicate the probable causes of the most common errors of the Saṁhitā text, as is attempted in §§ 175, 176.

But, exactly as in the preceding chapters, there are fairly numerous cases of forms and words which are somewhat rare in the Rigveda, and in which therefore the bulk of evidence is insufficient to establish a rule as to general use. In such cases the decision between alternative probabilities will be a matter for individual judgment.

157. The chief *positions which favour short quantity* are (i) the fifth and seventh places in dimeter verse, and the ninth (and eleventh) places in trimeter verse; (ii) the second place after the caesura, whether early or late; and (less regularly) the first place after the caesura also.

The chief *positions which favour long quantity* are (i) the sixth place in dimeter verse, and the eighth and tenth places in trimeter verse; (ii) the second place in either kind of verse, if the third syllable is short, and the third place, if the second syllable is short; and to an extent much less marked (iii) the second and fourth places in either kind of verse except as just described, and the seventh place in trimeter verse after an early caesura.

The quantity is *indifferent* in initial and final syllables, in the third place except as described above, and in the fifth place of trimeter verse before late caesura, unless the fourth syllable is short.

Syllables *containing short final vowels* are, however, admitted

more freely than other short syllables to the second place in either kind of verse when the third syllable is short, and to the eighth place in trimeter verse.

These general rules, with the exception of the last, which will be the subject of discussion later, follow directly from the description of the Vedic rhythms in §§ 31 to 47. It will however be of advantage to base them upon direct experiment applied to undisputed long and short final vowels, since the most important questions have to do with final vowels: and also to express the results by symbols which will readily lend themselves to the numerical calculations upon which we have to rely.

The various positions in the verse may be shortly denoted as follows: initial and final syllables by the letters In, Fin: the fourth to the seventh place in dimeter verse by the numerals 4, 5, 6, 7, and the same positions in trimeter verse by these numbers followed by A or B according as the caesura is early or late: the eighth to the tenth (or eleventh) place in trimeter verse by the respective numerals.

The second and third places in dimeter verse may be denoted by 2D 3D, and in trimeter verse by 2T 3T: but in either case if the other syllable of the two is short a special position results favouring long quantity. These positions may be denoted 2D 3D 2T 3T respectively. Similarly before a late caesura the fourth and fifth syllables may be denoted by 4B and 5B respectively, if the other syllable of the two is short, these positions again favouring long quantity in a very marked way.

There are some other positions which are comparatively rare, and yet require to be discriminated. Thus if after an early caesura the sixth syllable is long, the seventh will usually be short (§ 46); this position may be denoted by 7A. The third place in the reopening of epic Anuṣṭubh is usually long (§ 41): this position may be denoted by 3E. The seventh place in Trochaic Gāyatrī or the semicadence of epic Anuṣṭubh is very often long, and may be denoted by 7G. Occurrences before consonant-groups are denoted by GR.

In decasyllabic verses the syllables will be numbered to correspond with the Triṣṭubh rhythm, one position before or after the caesura being unoccupied.

Occurrences in positions in which the metre is difficult to determine, as in the fifth and sixth places in Trochaic Gāyatrī, and occurrences in Sandhi combination, are altogether omitted from consideration: occurrences of long final vowels before hiatus are considered separately (§§ 172—174).

This system of symbols, of which use will be made throughout the chapter, may be illustrated as follows:

In 2T 3T 4A 5A 6A 7A 8 9 10 Fin
pári dyāvā-pṛthivī́ jabhra urvī́ i 61 8c

In 2T 3T 4B 5B 6B 7B 8 9 10 Fin
dvitā́ ví vavre sanájā sánīḷe i 62 7a

In 2T 3T 4A 5A 6A 7A 8 9 10 11 Fin
aśyā́ma tád ādityā́ júhvato havíḥ viii 27 22c

In 2T 3T 4B 5B 7B 8 9 10 Fin
śvásiti apsú || · *haṁsó ná sīdan* i 65 9a
In 2D 3D 4 5 6 7 Fin
putró ná bahupāyiam viii 27 22b

The interpretation of the symbols is shewn in a tabular form on p. 148.

If now we take 1000 occurrences of undoubted long vowels, taken at random from hymns which contain the same proportion of trimeter and dimeter verse as the whole Rigveda, and then 1000 occurrences of undoubted short vowels taken in the same way, we find them distributed amongst the various possible positions as follows:

TABLE SHEWING THE DISTRIBUTION OF LONG AND SHORT FINAL VOWELS.

A	–	⏑	B	–	⏑	C	–	⏑	D	–	⏑	E	–	⏑
3T, 5B	5	0	2T	62	15	In	48	54	GR	15	170	5	0	130
3D	10	0	2T	62	12	Fi	226	145	5A	2	22	7	0	2
10	37	1	2D	22	5	2D	15	15				7A	0	1
			4A	121	24	4D	21	18	6A	1	10	7B	0	10
6	28	1	4B, 4B	5	0	5B	70	64	6B	4	34	9	1	145
8	121	5	7A	82	21							11	0	3
			3E, 7G, 7E	1	0	3D	26	48						
						3T	15	45						
	201	7		355	77		421	389		22	236		1	291

This table may be interpreted as follows for the present purpose: If there is no grammatical motive drawing a form or word towards particular positions in the verse, its place will be determined by the quantity of the syllables, and in the case of forms which have only the final syllable in common, by the quantity of the final syllable. Thus a long final syllable will be distributed fairly evenly between the positions of groups A, B, and C above: and a short final syllable between the positions of groups C, D, and E. Still short final vowels are not rare in the positions of group B, and are occasionally found even in group A.

But if the grammatical function of a word draws it to the beginning or end of a clause, the results will be different. Many relatives and conjunctions are disyllables which regularly stand at the beginning of the verse, since in the Rigveda each verse is a fairly complete grammatical whole. Since then the final vowel necessarily stands in the second place, it is so far restricted to the positions 2T 2D 2T 2D and GR, none of which is in itself decisive. But we may infer from the table that if the vowel is short the positions 2T, 2D will be commoner than 2T 2D, and also that consonant groups will very frequently follow: whereas if the vowel is long the quantity of the third syllable will be just as often short as long, and consonant-groups will follow comparatively seldom.

For index to the symbols see p. 148.

If on the other hand a word is drawn by its grammatical function to the end of the verse, the occurrences so far elude the test, as the value of the final syllable is optional. In most cases however the same words occur very commonly before the caesura also. We may then infer from the table that if the final syllable is long, the occurrences will be most common before an early caesura: if it is short, before a late caesura.

These various classes of words are illustrated in the Table in § 164, in which only those particulars are given which are practically required. Where the results are intermediate between those which are to be expected for a long and a short vowel respectively, the inference to be drawn is that the quantity was regarded as, to a greater or less extent, optional.

No precise inference is to be drawn from the distribution of final vowels as to the rhythm of the verse. In the first place, long final vowels are more common than short, and therefore in a given quantity of verse, appear in every position with relatively greater frequency than the table suggests. Further the final syllables which end with consonants are in a majority of instances made long by position, except when they occur at the end of the verse. Thus the long *syllables* in the positions 2T 2D, 2D, 4, exceed the short syllables in a much larger proportion than this table indicates, and those in the positions 3T, 3D are much more nearly equal in number to the short syllables which occur there.

158. Long final vowels are regularly found in the following forms: (i) in the perfect-endings of the 1 pers. sing., 1 pers. pl., and 2 pers. pl. (*-ā*, *-mā*, *-ā*): (ii) in the 2 sing. imperative of the root-aorist middle (*-svā*): (iii) in the gerunds in *-tyā*, *-yā* (including *-āyā*): (iv) in the case-endings *-tarī*, *-ī* (instr.), *-tī*, *-uī* and in *enā* (pronoun): and (v) in the following adverbs; *ácchā*, *áthā*, *ená*, *evá*, *kílā*, *ghā*, *nú* in the combination *nú cit*, *purudhá*, *viśvádhā*, *viśváhā* (including *viśváhā*), and *smā*, although the text now and then gives short quantity.

For the forms used in the text, see § 177 i. From the table in § 164 it will be seen at once that the general distribution of the syllables concerned closely corresponds to the average for long syllables as shewn in § 157: and the only doubt that arises is whether the few occurrences in group E are due to metrical or quantitative irregularity.

(i) The following are examples of the regular quantities:

bibháyā hí tuávataḥ viii 45 35a
ā́ yāhi suṣumā́ hí te viii 17 1a
táṁ vájaṁ citrám ṛbhavo dadā́ naḥ iv 36 9d.

There is one exception, *anāha* *viii 48 5b (9).

(ii) In the disyllabic imperatives of the root aorist the final vowel is always long, as in *kṛṣvá*, *trā́svā*, *mátsvā* (*mátsuā*), *vā́ṁsvā* : as for instance :

nū́ no rayím úpa māsvā nṛvántam ix 93 5a.

(iii) The following are examples of the use of the gerunds :

sá pravolhṛ́n parigátyā dabhī́teḥ ii 15 4a
tá utsnā́yā rayím abhí prá tasthuḥ ib. 5c.

There are a few exceptions, almost all of which are in the popular Rigveda : *-tya* *x 97 21c (5) ; *-ya* i 67 10b (9), *x 71 9c (9), *130 7c (9).

(iv) Except the instrumental forms in *-tī* and *-ī*, these case-endings are rare in the Rigveda : for instance *-uī* (locative) is only found in *camū́ī* and *tanū́ī*, of which the first only occurs in combination, and the second rarely except before consonant groups. But at any rate the hypothesis of long final vowels meets every metrical necessity. Examples are :

ví tā́ṁ duhre aryamā́ kartárī sácā i 139 7f
jaṭháre sómaṁ tanū́ī sáho máhaḥ ii 16 2c
súarvatīr apá enā jayema v 2 11d.

(v) Examples of the use of the adverbs named are :

sá yajñā́nām áthā hí ṣá iii 13 3b
tásmai víśaḥ svayám evā́ namante iv 50 8c
índra sūrī́n kṛṇuhí smā no ardhám vi 44 18d
yāhí sūno sahaso yásya nū́ cit vi 18 11c.

Exceptions are few and very doubtful : but we find perhaps *átha* in viii 10 5d (5), *ená* (text *enā́*) in vi 20 10b (9), *gha* (text *ghā*) in viii 1 30a (7 in irregular dimeter verse), and *viśváha* (text *-hā*) i 25 12a.

159. In the following forms long quantity is regular in the Rigveda, but short quantity is a fairly frequent variation : (i) the imperative in *-ā*, *-a* ; (ii) the second person plural in *-thā*, *-thanā*, *-tā*, *-tanā* ; (iii) the neuter pl. in *-ā* (from stems in *-an*, *-van*, and *-man*), in *-ī*, and in *-ū*.

(i) The imperative in *-ā*, *-a* occurs in over 1300 passages : in 40 the vowel is certainly short, in the following positions : **5.** *i 23 23d, 42 4c, iii 51 11b, vi 51 13c, viii 32 7c, ix 49 4b, 61 23c, 63 22c, 66 30c, *x 9 9d, *85 35c, *87 25d. **7.** viii 44 2c, ix 107 6c, 114 *3d *4b. **7B.** iii 32 12c, viii 51 3c, *x 18 11b. **9.** i 56 2d, 57 4d, 102 3a 5c, 144 7a, ii 23 1d, iii 15 6a, vi 15 16b, *47 29d, vii 13 3c, 18 18b, *viii 100 4a, x 38 1b, *87 9a *10a *17d, *95 1a, *103 5d, 122 2a, 148 3a. **11.** i 102 3d. Also probably in x 116 7d (6A).

(ii) The second person plural in *-thā*, *-tā* (*-tha*, *-ta*) occurs over 800 times, and is certainly short in the following 43 passages :
-tha : **5.** viii 18 15b, 19 34b, 67 17c, *x 97 5d *9b.

For index to the symbols see p. 148.

-ta: 5. i 3 8b, *23 19c *21a, 80 9b, 172 3c, ii 41 14c, v 51 2c, vii 59 3d, viii 3 13b, 18 10b, 32 17c, 72 13c, ix 46 4b 4c, 62 18c, 106 3b, x *19 1b, *85 33b, 93 15c 15d 15e, *97 19d, 132 6d, *175 2b, 188 1b. 7. ix 67 27c. 9. i 85 6b, *161 7a, iii 33 12d, 60 2b, iv 36 4b, vii 34 6a, 56 9a, viii 18 21c, *x 13 4a, *15 6b, *51 8b, 66 12b.

(iii) The endings *-thanā*, *-tanā* occur 151 times, but of these 100 are at the end of the verse and 22 in combination. The remaining passages, with three exceptions, favour the long vowel.

The exceptions are all in the 5th place dimeter, namely iv 37 7b, viii 18 15a, *x 175 2c.

(iv) The neuter plural forms in *-ā* (from stems in *-an*, *-man*, *-van*), *-ī* and *-ū* occur about 225 times; in many instances the interpretation is uncertain, and the forms may be singular. Only in six passages are plural forms with short final vowel fairly certain, namely *mahá* ix 88 4a (6A), *śárma* i 58 8b (9), 174 2b (7B), vi 20 10c (7B), *purú* vi 44 14a (7B), *bahú* *x 52 4b (6A).

In all these endings the occurrences in groups A and B so greatly outnumber those in D and E (see Table, § 164) that we are likely generally to be in the right in assuming long quantity not only in occurrences in A and B, but also in those in C. This implies a very considerable departure from the practice of the text, for which see § 176 ii. The occurrences in D may be taken to be those of the short vowels: but as in all cases but one a consonant-group follows, this is not certain, and the metre is not affected.

Of the occurrences of the short vowels one third are in the popular Rigveda.

The Pada-pāṭha has correctly kept the old value of the vowels in *trī́*, *áhā*, *śīrṣā́*.

160. Disyllabic adverbs have regularly final *-ū* in the Rigveda: the particles *ū tú nú sú* are used side by side with *u tú nú sú*, although the forms with long vowels do not often appear in the text.

(i) *makṣū́* and *múthū* have always long quantity, which is also given in the text. In *tṛṣū́* the long vowel must be restored throughout, the occurrences that have weight being i 58 4c, iv 7 11a, vii 3 4b, and x 91 7b (all 2T). Further *purū́* is found regularly in *purū́ cit*, and as an adverb *i 191 9b (2D), vii 62 1b (2T), 97 7d (2T), viii 4 1c (4A), ix 15 2a (4), x 61 13b (2T); and also as the first element in a dvandva derivative, as in *purū́- purūbhujā* v 73 1c (4, 6) and vi 63 8a (2T, 6B), *purū́- puruhūtáḥ* viii 2 32b (4), 16 7b (4) and in a separated compound, as *purū́- yác cháṁsam* i 166 13b (2T). For *purū-*, *puru-* in ordinary compounds see § 166 iv. *sádhū* should probably be restored in viii 32 10c (2D), in ii 3 6a (2T) before hiatus, and elsewhere at the end of the verse.

The adverbs may represent an instrumental singular or neut. plural form: the evidence is insufficient to establish a neuter singular in *-ū*, though it is favoured in one or two passages, as *urú* vi 20 5c (2T), 47

14c (2T), 61 11b (2T), x 147 5b (2T), *purú* iv 31 8c (2D), *x 94 5d (2T). In i 6 5a (2D) *vīḷū cid* should probably be read as neut. plural.

(ii) The occurrences of the particle *tū́*, *tú* are: **A**[1]. **8**, v 2 7d. **B**. **2T**[1], iii 36 9a, iv 1 10a, 22 5a, ix 72 8a 9a, 97 38d, 107 24a: **2D**[1], i 10 11a, 29 1c 2c 3c, iii 41 1a, iv 32 1a, viii 7 11c, 13 14a, 69 16a: **2T**[2], i 69 8c, iv 22 6a[1], vi 29 5b, viii 21 10c, x 1 6a, *101 10a[1]: **4A**, *x 88 6c. **C**[1]. **2D**, viii 2 22a: **3T**, i 169 4a, vi 23 7b[2]. **D**[2]. GR., 7 times: **6A**, i 177 4c. **E**[2]. **5**, *x 85 35d: **7**, vi 48 9d: **11**, viii 27 14c.

[1] Text *tū́*. [2] Text *tú*.

(iii) The occurrences of the particle *nū́*, *nú* are: **A**. **3T**[2], i 72 8d[3], 167 9a[4], ii 33 7d[5], vi 27 3a[4], viii 25 23c[4], 66 9c[4]: **3D**[2], i 80 15a[4], viii 12 4c[3]: **6**[1], i 17 8a, 172 3a[2], ii 8 1a: **8**[1], iii 58 6d, iv 16 21a, *18 3b, vi 9 6d, 63 10c, viii 21 7b: **10**[1], i 56 2c, v 31 13a, vi 8 1a, 15 5c, 22 5b. **B**. **2T**, i 59 6a[1], 64 13a[1], 165 10b[2], 186 9a[2], iii 49 2a[2], v 30 3a[2]: **2T**[2], i 139 1b, 166 1a, iii 55 18b, v 41 1a, vi 8 1b, viii 101 15c, ix 92 5a, x 69 5d: **4A**[2], i 32 1a, 89 9a, iii 31 9c, 55 18a, iv 20 4b, v 41 13a, 85 6a, vi 18 3c, 52 5b, 66 3b, viii 51 7c, *x 59 4b, 62 6c, 100 6a, *168 1a: **4B**[2], i 148 3a, vi 24 3c, vii 19 9a, 37 5c, x 132 3a: **4B**, vi 48 16b[2]: **7A**[2], iii 38 2d, iv 40 1a. **C**. Initial, 25 times[1]. **2D**[2], i 25 17a, v 67 5a, vi 59 1a, vii 66 5b, viii 40 9e, 45 37a: **4**[2], viii 77 1a, x 72 1a: **5B**[2], ii 11 3a 15a 16a 17a, 28 9c, vi 47 22a, x 61 5b: **3T**[7], 51 times: **3D**[7], 22 times. **D**[2]. Before consonant-groups 29 times: **6B**, x 79 6b. **E**[2]. **5**, i 132 1e: **7**, i 17 8a, 22 8b, viii 46 28d, *x 175 4a: **9**, *i 164 32b, v 32 9c, 33 8d, vi 17 9a, 50 5a, vii 39 6d, *x 27 7b, 111 7d.

For *nū́ cit* see § 158. The occurrences in decisive positions are: **A**. **8**, iv 6 7b, vi 39 3c, viii 27 9c, 46 11c: **10**, vi 18 8d 11c.

[1] Text *nū́*. [2] Text *nú*. [3] § 163 vi. [4] § 171 iv. [5] § 167 iii. [6] § 175 ii. [7] Occurrences of *ū nū* in the second and third places are included here.

(iv) In the case of the particle *ū u* many actual and possible occurrences must be left out of account here, as well as the occurrences of an element *u* which is of phonetic character, and distinct from the particle. In the last class are included not only the well-known *u* of *u loká* and that in the suffix *-tavā́ u* for *-tavaí*, but also other cases in which *-ū u* stands for final *-ai*, *-au*, or *-āḥ* (§ 171 v). As doubtful all occurrences of *u* in such forms as *átho*, *úpo* are omitted, except when hiatus has to be postulated before *u* (§ 171 ii–iv). Occurrences before hiatus are considered separately (§ 173 iv): but the somewhat frequent occurrences of *ū* in the second place in the combinations *ū nú*, *ū ṣú* must be left out of account, as it is not possible to determine with certainty the quantity of the third syllable.

The remaining occurrences are as follows, the text giving *u* unless otherwise stated:

A. **3T**, i 112 1d = 2d = 3d[3], 184 2a[3], iii 20 2c, 62 2a, iv 6 1a[3], 51 2a, v 73 8a[3], vi 15 1a[3] 12b, 25 1c[3], 27 7b[3], 51 3a, 66 3b[4], vii 29

2c[3], 95 6a, viii 24 1c[3], ix 110 1a[3], x *10 14a[3], 178 1a[3]: **3D**, i 27 4a[3], 30 4a, 36 13a[3], ii 41 7a[3], vi 16 16a[3], 44 4a, vii 96 1a, viii 20 19a[3], 61 5a[3], 63 8a, 92 7a: **6**, viii 61 12d[1]: **8**, ii 18 2c[1], x 56 1a[1], *161 4b: **10**, vi 51 10a, x 61 24b[4]. **B.** **2T**, ii 35 3c[1], iv 2 4d, vi 68 8a[2], viii 66 10a[1], *x 94 8c[1]: **2D**, v 10 6a[2], 16 5a[2], 17 5a[2], viii 2 13c, 22 13c[1], 30 3b, 40 3c, ix 45 4a[1]: **2T**, i 32 15c, ii 2 5b, 37 2a 2b, iii 4 10c, v 29 13d, 58 1a, vi 22 2a, 37 2a, 40 2c, vii 20 5b, 38 2a, 42 3a, 61 6a, 62 6a[2], 93 6c[2], 100 1a[2], *viii 48 3d: **4A**, i 52 8a, 77 2b[1], ii 35 15b, iii 1 3c, 31 7a, iv 21 9d, 38 2b, 39 5c, 43 2b, vii 44 2a: **4B**, i 113 11c[4]: **7A**, i 108 4b, 178 5c, ii 9 2a, iv 55 4c, x 160 2a.

C. **2D**, i 30 2c, 120 2c[2], v 52 15a[2], vi 54 2a, viii 23 5a, 24 16a, 66 10b, 84 5c, 93 15a, x *16 11c *13b, *85 47d: **4**, viii 81 8a, x 126 3c 3d 6a: Final, viii 66 13a: **3T**, 34 times: **3D**, 36 times. **D.** **Gr**, 154 times: **6A**, i 113 4c, 143 7d, *164 16a *19a *19b, ii 35 10b, iv 5 3d, 40 1a, *v 44 14b, vi 38 1a, *vii 35 2a *3a *9c, 86 8c, x *15 13b, 31 7a, *81 4a. **E.** **7B**, i 34 6b, 35 6d, 82 6d, 91 18a, 110 1a 1d, 139 4a, *164 26d *48b, iii 46 5c, iv 21 9c, 39 1a, *v 83 10a, vi 9 6d, 27 1d, vii *35 2b *7b *11c *12b, x 39 1c, 40 11a, *52 3a, *114 4d: **9**, iii 31 11a, 53 4a, iv 7 9d, 22 7a, viii 3 20a, 21 9b, 23 7c, x 2 3c, *167 1c: **11**, v 55 7b: **5**, iii 24 4c, iv 8 4a, viii 7 17b 22b, 44 9a, 52 10b, *x 86 13b, *173 2d: **7**, ii 5 3b, viii 82 3a, *x 86 3c.

[1] Text *ū*. [2] Text *nū* for *nū ū*, § 124. [3] Text *ū ṣū*. [4] Text *ū nū*.

(v) The following are the occurrences of the particle *sū*, *sū*:

A. **3T**[2], viii 103 1c[3]: **3D**, i 37 14c[3], 82 1a[3], iv 31 3a[4], viii 7 32a[3], 67 15a[3], 93 21a[4], ix 61 13a[3]: **6**[1], i 10 11c: **8**[1], iii 36 2c, *v 83 10a, viii 24 7c, *x 59 4c: **10**, ii 20 1a[2]. **B.** **2T**[1], i 129 5a, 139 7a 8a[2], 148 3c, 173 12a, ii 28 7d, iii 30 6a, 33 9c, 55 2a, iv 26 4a[2], v 30 7a, 42 13a, viii 18 22c, 53 6c, x 75 1a[2], *101 11d: **2D**[1], vii 89 1a[2], viii 27 3a, 32 19a: **2T**[2], i 76 3a, 165 14c, 169 5c, ii 34 15d, v 62 2a, x 32 2d, 54 1a, *59 4a, *94 14c[1], 112 9a: **4A**[2], i 76 2b, 184 2a, iii 30 21d, 31 14d, iv 22 10d, vi 25 1c, 27 7b, vii 29 2c, 42 3c, 93 6a, x 100 2a, 133 7a, 178 1a: **4B**[2], viii 24 1c: **4B**[2], i 138 4a, 139 1f[1], iv 6 1a, 20 4a, vi 15 1a: **7A**, *vi 74 4b[2]. **C**[2]. **2D**, 105 3a, iv 55 10a, v 67 5c, vi 45 33a, 56 4c, viii 18 3a 12a, 45 8a, 94 3a, *x 59 8f, 133 3a: **4**, i 36 13a, ii 41 7a, iii 24 2c[1], iv 32 6a[3], v 35 2d, 73 8a, 74 10c 10d, viii 1 19a, 4 3d, 6 39a, 13 25a, 20 19a, 26 1a[1] 15a 23b, 45 9a, 61 5a, 73 17a, 81 8c: **5B**, 6 times: **3T**[5], 29 times: **3D**[5], 22 times. **D**[2]. **Gr.**, 35 times: **6A**, *x 179 2a. **E**[2]. **5**, i 84 3c, iii 37 2a, vi 48 3d, viii 6 32b, 34 12a, 82 6a, *x 16 14c, 126 6a: **7**, *i 93 1a[6], *191 6d, viii 18 18a, 40 1a, ix 49 1a: **9**, i *179 5c, 182 1a, v 63 6c, vi 21 7b, 33 1a, vii 26 3d, ix 81 3c, *x 18 12a: **11**, x 77 4c.

[1] Text *sū*. [2] Text *sū*. [3] § 171 iv. [4] § 167 iii.
[5] Occurrences of *ū ṣū* in the second and third places are included here.
[6] Perhaps **7E**, but see § 198 ii.

Many of the appearances of *nū sū* in the positions **3T**, **3D** above are due to restorations which will be explained later in this chapter: but

even apart from these the long vowels are amply justified for all four particles, and it appears reasonable to restore the forms with long vowels in all occurrences in groups A and B, as well as in the positions 2D and 4D.

161. In the adverbs *adyā́* (*adyá*), *ádhā* (*ádhā*), and *yádī* (*yádi*) the short and long vowels appear side by side in the text, which closely follows the guidance of the metre.

The occurrences are as follows:

(i) *adyā́, adyá*: **A**[1]. **8**, *i 161 13d, 180 10a, iii 36 3d, iv 25 3a, 44 1a, v 51 13a, x 30 2d 3c, 35 2d, 36 2d, *81 7b. **B**[1]. **2**T, i 113 17c, ii 29 2d, v 1 11a[2], *vii 104 15a, viii 3 8c, x 55 5d: **2**D, i 13 2c, iv 30 23c, v 74 1b, vi 56 6c: **2**T, i 115 6a, *163 13c, vi 30 3a, 50 4b, x 35 1d, 54 2d[2], 63 8d: **4**A[2], i 125 3a, 182 8c, 184 1a, ii 13 8d, iv 44 3a[1], v 56 1c, vi 24 5a, 71 6a, vii 78 5a, viii 22 6c, 27 14c, x 35 13a, 36 11a, 45 9a. **C**. **2**D[1], i 13 6c, 44 1d 3a, v 22 2d, 26 8b, 82 4a, viii 22 1b: **4**[2], i 25 19b[1], 28 8a, 44 9d, *50 11a, 136 4e, 142 1b 8d, ii 41 3a 20b, v 13 2b, 53 12a, 74 7a, 82 7b[1], vii 66 12a, viii 1 10a 16a, 2 20a, 26 3a, 27 5a, 61 17a[1], 94 8a, ix 44 6a, 65 28b[1], *x 127 4a: **5**B[2], 39 times: Final[2], 33 times: **3**T[2], 14 times: 3D[2], 11 times. **D**[2]. Before groups, 8 times. **E**[2]. **7**B, viii 26 8c: **5**, i 188 1a, v 79 1a, viii 5 18a, *x 135 5c: **7**, *i 93 2a[3], ix 67 22a.

[1] The text has *adyā́*. [2] The text has *adyá*. [3] Perhaps 7E, but see § 198 ii.

(ii) *ádhā, ádha*: **A**[1]. **6**, v 52 3c: **8**, vii 56 1b: **10**, ii 31 4d, x 92 14d, 115 1c. **B**[1]. **2**T, i 55 5c, 101 9c, 114 10d, 167 2c[3], 169 6c[3], 186 9c[3], iv 2 14a 16a, 5 14c, 10 2a, *18 9c, vi 10 4c[2], vii 4 8c, 29 3d, 56 7b, 88 2a, *104 15c, viii 101 10c, ix 110 9a[3], x 6 7a, *10 14d, 61 22a[2] 24a, *95 12d[3] *14c: **2**D, v 16 4a, 52 11a 11b 16c, 66 4a, vi 2 7a, vii 15 14a, 74 5a, viii 84 6a, 92 29c, 93 12a, 98 7a, x 25 3c, 33 3d, *97 2c: **2**T, i 57 2a[2], 102 7d, 104 7a, 129 11f, 156 1c, 180 7c, ii 17 4a, 30 3b, iv 2 15a, 6 7c, *18 13d, 22 6c, 27 4d[2], v 85 8d, vi 1 2a, 6 5a[2], 19 12c, 30 2a, vii 18 21d, 20 3d, 90 3c[2], *viii 100 2d, ix 97 11a[2], x 61 21a 23a[2], *83 7b, *85 27d, 132 3a. **C**[1]. **2**D, i 42 6a, iv 7 2c, v 17 4c, 38 1c, 52 11c, viii 1 16d, 12 19d, 46 31a[3], 75 16c, 83 9c, 98 11c, ix 48 5a, x 25 1c 2c. **D**[2]. Before consonant-groups, 74 times: **6**A, iii 38 2d, iv 17 10a, *v 40 6a[3], vi 36 1b. **E**[2]. **7**B, i 153 1c[3], ii 28 9a, iii 4 9a, 6 2b, 55 1a[3] 6a, vi 18 14a, 31 3c, vii 20 5c, 38 6d, 45 3d, x 1 6a, *11 4d, 30 10a, 33 1c, 113 8a: **5**, iv 31 6c, viii 1 18a.

[1] Text *ádhā*. [2] Text *ádha*. [3] Text *ádha yád*.

(iii) *yádī, yádi*: **A**. **5**B[2], i 173 8d, x 115 1c: **6**[1], x 143 1c: **10**[1], *x 12 3a. **B**[1]. **2**T, i 168 8d, iii 5 10c, 6 3c, iv 41 3c, ix 72 2c, 86 6c, *x 11 4c: **2**D, vi 42 3a, viii 19 23a, ix 99 2c: **2**T, iii 5 8b, *29 6a, 31 2c, iv 21 8d, vi 25 6b, *vii 104 14a[2] *15b[2], ix 70 2d, x* 129 7b[2], *161 2b[2]: **4**A[2], i 56 4a, iii 31 6a[1] 13a, iv 21 6a, 26 5a, 27 3b, v 48 4c, ix 86 46d, 97 22a[1], x 61 25a. **C**. **2**D, i 11 3c[1], ii 5 6a[1], viii 13 21a[2], 32 6a[2], 61 10b[2], ix 14 3c[1], 15 3c[1],

47 4c[1]: **4**[1], v 74 5c, ix 14 2a, x 22 10c. **D**[2]. Before consonant-groups, 9 times: **6**A, *i 161 8c, v 3 10b, vi 25 6d, *x 95 4b. **E**[2]. 7B, i 27 13c, 178 3d, vi 22 4a, vii 82 8b, *104 15a, *viii 100 3b, *x 16 3c, *129 7d, *161 1c *2a.

[1] Text *yādī*. [2] Text *yādi*.

No great change is required in the text, but the long vowel should be read in all occurrences in groups A and B, and probably in the positions 2D and 4 also.

The Atharvaveda has almost always *ádhā*, but *adyá* and *yádi*.

162. The imperative forms in *-dhi -hi* are regularly short in the Rigveda: but *śṛṇudhí*, *śṛṇuhí*, *śrudhí* have regularly, and *kṛdhí*, *jahí* most commonly, long final vowels. The quantity of forms in *-uhi* is uncertain.

(i) The forms *śṛṇudhí*, *śrudhí* occur very commonly followed by the word *hávam*, but the value of the final syllable is the same in all cases. The only exception is *śrudhí* viii 66 12d (5), where the words should perhaps be rearranged.

(ii) The forms *kṛdhí*, *jahí* are exceptionally found as follows: *kṛdhí* vi 47 10d (6A), viii 96 8c (6A); *jahí* vi 44 17a (7B), viii 53 4a (7B).

(iii) Forms in *-uhi* (except *śṛṇuhí*, in which the final vowel is always long) occur as follows: **A**. 3D, vi 53 4b: **6**[1], vi 45 14c, viii 45 22c: **8**, vi 25 3d[1], 44 9c, vii 25 2c, ix 91 4b. **B**. **4**A, i 54 9c: **7**A, 18 times. **C**. Final, 10 times. **D**. Before groups, 9 times. **E**. **5**, i 13 2c. Distinct evidence of quantity is wanting, but the prevalence of occurrences in the position 7A as compared with 8, for which otherwise these forms are equally suitable, and the rather frequent occurrences before consonant-groups, suggest that the vowel was generally regarded as short. The long vowel, however, may reasonably be restored in the occurrences in group A.

[1] The text has *-uhī*.

(iv) Of other forms in *-dhi*, *-hi* the occurrences in positions favouring short quantity greatly preponderate, but the restoration of a long vowel is very probable in the positions of group A, and also in the positions 2T, 2D. Such occurrences are: **A**. 3D, viii 65 5c[1]: **5**B, *x 10 10c[2]: **8**, ii 26 2a[14], vii 1 3a[3], viii 60 6a[3]: **10**, iii 54 22d[4]. **B**. **2**T, i 129 11a[5], *164 40c[6], 189 4a[5], ii 11 17d[7], vi 2 11c[8], vii 1 13a[5], viii 3 12a[9] 12c[10], 96 10d[11], ix 89 7c[10], *x 51 5a[1]: **2**D, i 27 3c[5], 36 15a[5], 129 9b[7], *133 2c[12], iii 45 1b[7], iv 48 1d[7], viii 3 11a[9], 46 25b[7], 60 9a[5] 9d[5], 78 10d[13], 93 31b[7].

For *viddhí tú* vii 31 4c *viddhí tū́* is a probable reading, see § 173 iii.

[1] *ihí*. [2] *barbṛhi*. [3] *dīdihí*. [4] *dīdihī*. [5] *pāhí*. [6] *addhí*. [7] *yāhí*. [8] *vīhí*. [9] *śaydhī*. [10] *śagdhí*. [11] *dhehí*. [12] *chindhí*. [13] *pūrdhí*. [14] *vihī*.

163. There remain for consideration a number of final vowels of which the quantity is regularly short, both according to the metre and the text: but they appear frequently in certain positions

in which the long quantity is otherwise favoured. It is difficult to decide to what extent these variations are the result of metrical laxity, or are due to some reminiscence of archaic long quantity or other phonetic cause. It is however clear that there are certain positions in the verse to which long final vowels are admitted more readily than other long syllables, and those which belong to certain endings more readily than other long final vowels. The special positions may be termed *positions of protraction*, and the special endings described as *capable of protraction*. Endings capable of protraction fall into two groups.

The first group consists of words which are usually of more than two syllables, and are most commonly found before the caesura and at the end of the verse. The final syllable in this group is protracted in the eighth place of trimeter verse. The forms are (i) the first person plural (other than of perfects) in *-ma*; (ii) the second and third persons singular of the perfect in *-tha*, *-a*; (iii) the thematic and perfect imperative in *-sva*; and (iv) the instrumental of nouns in *-ena*.

The second group consists of words which are disyllables, and are usually found at the beginning of the verse: they appear therefore as protracted in the second place, especially if the third syllable is short. The forms are (i) paroxytone adverbs in *-tra*, as *yátra*, *tátra*; (ii) pronominal instrumentals in *-ena*, as *yéna*, *téna*; and (iii) disyllabic stems appearing as the prior elements of compounds and derivatives, as in *índra-vat*, *sumna-yú*.

We observe at once that, as nearly all the words have long penult, the final vowel cannot ordinarily occur in any of the positions of group A except 8. The regular short quantity is however easily demonstrated, as in the next section.

The text only occasionally gives long quantity in the positions 2T, 2D, and in order to simplify the discussion we shall disregard the occurrences in these positions, and assume the final vowels then to be short.

Group I.

(i) Protracted forms of the first person plural in *-ma* occur 28 times in the eighth place, being in the proportion of almost 50 in 1000, as follows: **8**, i 73 9b, 94 1b 1d 2d 3d 4a, 132 1b[1] 1f, 165 7c, ii 2 10b, 33 4a, iii 33 10a, iv 10 1d, *58 2a *2b, v 3 6a[1], 42 6b, 45 5b 6a, vii 27 5b[1], 57 4c, viii 25 22c[1], x 2 2c, 63 10d 14d, 80 7b, 111 1c, 148 1d[1]. Also **2T**, vii 20 8d[1]: **2D**, viii 63 10c[1].

The corresponding dual form in *-va* is never protracted.

[1] The text has *-ma*.

For index to the symbols see p. 148.

(ii) The perfect forms in *-tha* (2 pers.) and *-a* (3 pers.) are protracted in the 8th place 18 times, being in the proportion of 25 in 1000, and 7 times elsewhere.

The occurrences are: *-thā*; 8, ii 9 3c, *viii 48 9b, *x 180 2b: 2D, vi 16 3a[1], viii 24 24a[1]: 4B, vii 37 3a. *-ā*; 8, i 31 5c, 145 1a, ii 23 13d, v 1 5d, 45 6d, vi 1 6b 9c, vii 18 24b, viii 29 2a[2], ix 70 9d, x 5 5b, 67 6b, 111 2d 4c, *181 1d: 2T, i 122 9d[2], viii 61 12c: 2D, i 25 8c 9c.

Perfects of verbs in *-ā*, as *paprā́* i 69 1b, *jahā́* viii 45 37c, have always *-ā*, and are not included above.

[1] *vétthā.* [2] The text has *-a.*

(iii) The thematic imperatives in *-sva* (with which we include perfect forms like *dadhiṣvá*) are protracted 9 times in the eighth place, being in the proportion of 20 in 1000. The occurrences are ii 33 2d, 37 3b, iii 60 5b, vi 41 5c, ix 80 4d, 90 4b, 97 44b 44d, x 112 3d. Also once in the position 4B, vi 23 8a.

(iv) The instrumental forms of nouns in *-ena* are protracted in the 8th place 24 times, being in the proportion of 35 in every 1000. The instances are i 32 5c, 33 13b, 116 24a, 117 21c, *164 30d *38b, iii 31 12c, 32 2c, iv *18 5b, 34 8c, 39 3d, vi 32 2a, vii 18 17b, viii 66 9c[1], ix 70 2b, 80 1c, 84 5d, 96 17c, *x 42 10d, 56 3a, *88 4b, 111 2c, *139 4b, *180 1c. There is also an occurrence in the sixth place of epic Anuṣṭubh, *vii 55 7c.

[1] The text has *-ena.*

Group II.

(v) The paroxytone adverbs in *-tra* occur in the positions of protraction 38 times, being in the proportion of 140 in every 1000: but this is largely accounted for by the grammatical function. The instances are: 8, iii 53 5b, *vii 103 2d, viii 15 12c: 2T, i 115 2c, *163 4d, *164 3d[1] *21a *33d, iii 23 1d, 53 5c 6c, iv 26 7c, v 41 17c, 44 9c 9d, *vi 75 8c *11c, vii 1 4c, 83 2a 2c 2d, viii 20 6c, x 8 6b, *18 13d, *28 8d, 42 4c, *53 8c, *71 2c, *88 17a, 138 1c, *149 2a: 2D, i 22 4b, v 61 14b, vi 16 17a[1] 17c, viii 34 3a, ix 111 2e, *x 72 7c.

[1] The text has *-tra.*

(vi) The pronominal instrumentals *yéna*, *kéna*, *téna* occur in positions of protraction 37 times, being in the proportion of 200 in every 1000, largely accounted for as in the last section. The instances are: 2T, i 117 2d[1], 165 2d[1], 183 3c[1], 186 5c[1], ii 17 6c, 24 10d[1], iii 60 2c[1], iv 36 9c[1], 43 6d[1], 51 4c, v 54 15b, 87 5c, vi 49 5c[1], vii 1 24c[1], 21 6c, 41 5b[1], *101 3d[1], viii 3 9c 10a, ix 108 4a, x *10 8d[1], *52 1d[1], *102 9c[1], *114 7d[1], *121 5b[1]: 2D, i 42 5c[1], 50 6a, vi 16 48c, *vii 55 7c, viii 12 2a 2c, 17 10b, 19 20b, 20 26b, 67 6c, ix 61 19b, x 126 2c. *yéna nū́* may be restored in i 72 8d, viii 12 4c.

[1] The text has *-ena.*

(vii) Protraction in the prior elements of compounds and derivatives is not always readily recognized, as many of the words are of comparatively rare occurrence. The instances, according to the discussion in §§ 165–169 below, are as follows, including a few instances

For index to the symbols see p. 148.

in the positions 6, 8, and 10: **6**, v 9 7a[2], ix 101 3a[2]: **8**, i 48 2a[18] 12c[3]: **10**, viii 60 13c[5] 14a[5]: **2T**, i 31 7c[6], 48 2a[3], 72 2c[7], 83 1a[3], 117 9d[8], 118 9b[8], 121 12d[9], 122 7c[1] 8d[3], 123 12a[3], 140 13a[2], ii 32 2d[10], iii 51 2c[11], iv 42 9d[9], v 8 7b[10], 30 1b[12], 36 6d[1], 58 6b[14], vi 1 7b[10], 17 11d[9], vii 41 7a[3], 71 3b[10], 72 1b[3], 100 2d[3], viii 20 2a[14], ix 74 5b[15], 97 26a[15] 49c[2] 51a[2], 104 2c[15], 110 11c[11], x *15 9a[6], 36 8b[15], 40 5d[3], 48 7b[2], 76 4d[15], 78 1b[15], 91 15c[11], *101 1d[4], *109 1c[14], 160 1b[13]: **2D**, ii 41 10b[2], iv 31 4a[2], v 35 5c[13], 61 13b[17], vi 16 14c[9], vii 32 24a[2], viii 38 2b[9], ix 100 1a[2], *x 97 7a[3].

[1] *śrutáratha*, § 166 vii. [2] *abhí*, § 167 iii. [3] *áśvavant*, § 168 ii. [4] *índravant*, ib. [5] *práti*, § 167 v. [6] *tatṛṣāṇá*, § 169 iii. [7] *śramayú*, § 168 iii. [8] *ahihán*, § 166 vii. [9] *vṛtrahán*, ib. [10] *sumnayát*, *sumnayú*, § 168 iii. [11] *vājasáni*, § 166 vii. [12] *sukháratha*, ib. [13] *sarvarathá*, ib. [14] *vīlú-*, § 166 iv. [15] *devavī́*, § 166 vii. [16] *devávant*, § 168 ii. [17] *tveṣáratha*, § 166 vii. [18] *sú-*, § 167 v.

164. The conclusions reached in the preceding sections are generally confirmed by a close examination of the statistics of the use of words and forms of the different groups. Thus the use of the forms included in § 158 differs only slightly from that of ordinary long final vowels: the forms included in § 159 appear much more frequently, but still only occasionally, in the positions which favour short quantity. The adverbs named in §§ 160, 161 are found in all positions, but several shew a preference for those that favour short quantity. All the remaining forms in their general use agree with those that have short final vowels: yet there remains a substantial difference, which indicates that 'protraction' is not a mere theory of an editor, but corresponds to some special characteristic of the forms concerned.

The table that follows hardly needs explanation so far as the first three groups are concerned. In the first two the occurrences in group A are far more numerous than those in group E, and similarly those in B than those in D; also the quantity of a following third syllable is indifferent, and the position before an early caesura twice as common as before a late caesura. In the group of adverbs (§§ 160, 161) all these signs disappear. In all the 'forms capable of protraction' (§ 163) we observe that the long third syllable and the position before a late caesura are greatly favoured, and so far short vowels are indicated. Yet the longer words appear ten times as often in group A as ordinary short vowels, although they can (as a rule) only appear in the eighth place (§ 163). The treatment of such forms as *yátra*, *yéna* comes out most clearly when they are compared with other words like *ápa*, *utá*, *yásya* (with *kásya* and *tásya*) which have much the same form and grammatical function. Even when we include amongst the latter the forms that appear as *ápo*, *utó* in the text (see § 171 iv), a marked difference remains in the distribution between the groups, and indicates that the 'vowels capable of protraction' were also not considered very suitable for the positions of short quantity.

For index to the symbols see p. 148.

Distribution of variant final vowels in the Rigveda.

			Decisive positions				In 2nd place		Before caesura	
			A	B	D	E	2TD	2TD	4A	5B
	All long vowels	1000	201	355	22	1	84	77	121	70
	All short vowels	1000	7	77	236	291	17	30	24	64
§ 158	Perfects in *-ā*, etc.	163	22	50	4	1	13	15	4	11
	Aorist impv. *-svā*	69	3	32	1	0	23	14	4	2
	Gerunds in *-tya*, *-yā*	85	8	18	2	4	1	2	15	6
	Endings *-tarī*, *-tī*, etc.	125	8	18	2	0	7	12	10	6
	Adverbs	538	35	249	15	4	114	121	43	18
	Total	980	76	367	24	9	158	164	76	43
§ 159	Imperative in *-ā*	1177	146	332	33	40	104	114	108	43
	2 pl. *-thā*, *-tā*	707	141	140	40	43	17	14	61	38
	,, *-thanā*, *-tanā*	129	14	11	1	3	0	0	6	0
	Neut. pl. *-ā*, *-ī*, *-ū*	203	25	66	6	6	25	31	16	17
	Total	2216	326	549	80	92	146	159	191	98
§ 160	*tū́*, *tú*	38	1	23	8	3	16	7	1	0
	nū́, *nú*	215	22	37	30	13	6	14	15	7
	ū, *u*	387	38	47	171	44	13	30	10	0
	sū́, *sú*	208	14	49	36	22	19	21	13	6
§ 161	*adyā́*, *adyá*	184	11	31	8	7	10	14	14	39
	ádhā, *ádha*	182	5	68	78	18	40	42	0	0
	yádī, *yádi*	68	4	30	13	10	10	18	10	0
	Total	1282	95	285	344	117	114	146	63	52
§ 162	Impv. in *-uhí*, *-hí*, *-dhí*[1]	870	13	108	60	149	23	33	36	33
§ 163	1 pl. *-ma*	533	28	34	19	67	2	6	28	85
	Perfect *-tha*, *-a*	539	18	45	16	52	6	12	31	91
	Impv. *-sva* (thematic)	387	9	22	6	54	0	0	20	59
	Instr. *-ena* (nouns)	505	25	67	38	109	0	0	64	72
	Total	1964	80	168	79	282	8	18	143	307
	Adverbs in *-tra*	224	3	93	9	15	35	59	25	51
	Instr. *-ena* (pronouns)	166	0	93	13	12	37	82	8	4
	Total	390	3	186	22	27	72	141	33	65
§ 171	*ápa*, *ápo*	167	4	11	101	35	2	19	1	0
	utá, *utó*	704	2	114	212	218	65	104	5	1
	yásya, etc.	263	0	44	77	72	13	54	2	23
	Total	1134	6	169	490	325	80	177	8	24
§ 172	Hiatus after *-ā*	218	16	71	8	30	9	14	48	48

[1] omitting *kṛdhí*, *jahí*, *śṛṇudhí*, *śṛṇuhí* and *śrudhí* (§ 162).

165. In the quantity of the final vowels of the prior elements of compounds and derivatives the Saṁhitā text is in general agreement with the metre, and doubtful cases are rare. Owing again to the complexity of the conditions, it is not easy to classify the occurrences or to treat them in a systematic way: but it may be recognized that the quantity of the final vowel depends partly upon the historical character of the prior element, and partly upon the phonetic character of the initial sound of the posterior element, besides any other influences that may be at work. It will be convenient to consider separately: (i) compounds in which the prior element is a noun or numeral; (ii) compounds with prepositions and particles; (iii) vowels preceding derivative suffixes; and (iv) the augment and the vowel of reduplication. The phonetic influence of *v* following will in each class claim special attention: in addition, it is possible that *y r l s* and *m* produce in certain groups of words some effect in the direction of lengthening.

166. In compounds of which the prior element is a noun (including adjectives, pronouns, and numerals), the final syllable of that element is long (i) if it is a case-form, as *akṣṇayādrúh*, *amājúr*, *tuávṛdha*; (ii) if it is a feminine stem in *-ā* or *-ī*, as *urvarajút*, *nadítama*, *senānī́*; (iii) in most proper names, as *lópāmudrā*, *viśvámitra*; and occasionally (iv) in stems in *-u*, *ulúkhala*, *purūtáma*, and perhaps (v) in stems in *-an*, as *vṛṣāyúdh*. The prior element (vi) has always a long vowel before *-vṛdh* and perhaps in some other cases before *v*, and (vii) is occasionally found in some other words in positions favouring long quantity.

(i) With the compounds of case-forms are included those of adverbs which have flexional endings, as in *evāvadá*, *etādṛ́ś*. Such compounds are often found side by side with others that shew the short final of a stem: as *sanājú* but *sanajá*.

Here must be included the *dvandva* duals, the prior element having usually the long vowel not only in the nom. voc. acc. form, but also in the oblique cases. The text gives regularly *índrāvíṣṇū*, *mitrāváruṇā*, *súryāmāsā*, and so forth: and *índrāvāyū́* must in all instances be restored, as is clear from the fact that it never stands at the end of Triṣṭubh verse, or in any other position in which *a* is favoured. Other restorations favoured by the metre are *mítrā ... váruṇā* i 151 6b and iv 1 18d (2T, 7A), *mítrā-* v 62 3b (2T), 66 6b (2D).

On the other hand we always find the triplet *varuṇa mitra aryaman* with the singular vocative forms, and occasionally the pair *varuṇa mitra* in the same shape, as i 122 7a (7A, 9): cf. vii 66 9ab. *mitra*

varuṇa should probably be restored in ii 41 4a, v 64 4a, 67 5ab, vii 66 19a, viii 25 4a, 72 17a, 101 3a: and see further § 174 ii.

(ii) The text probably gives *dhārāvará* correctly in ii 34 1a (2T), though other compounds give *dhāra-*. In i 43 4a *gāthápati* should be read: in ii 41 16ab (2D) *ámbītame dévītame* corresponding to *nádītame*, and *vedīṣád* i 140 1a (2T), iv 40 5b (4B). Cf. § 170 iii.

(iii) Words such as *ugrádeva*, *jarābodha*, *nárāśáṁsa*, *vārṣāgirá*, *viśvánara* come under this heading, independently of their presumed derivation. In iii 18 4c the metre suggests *viśvámitra*, but correction is not justified in view of the general usage.

(iv) Of final *-ū* in composition there are many traces in the text, always confirmed in the metre, as *urūṇasá*, *ulū́khala*, *purūtáma*, *purūrávas*, *vibhū́vasu*, *vasūjū́*: whilst other words have *-u*, as *íṣuhasta*, *gātuvíd*, *dasyuhán*. The long vowels may be connected with adverbial forms, see § 160 above. Further there are many cases in which the metre suggests the restoration of *ū* regularly or occasionally, as follows:

uru-: perhaps *urūkṛt* in the single occurrence viii 75 11c (2D), and *urū́yuga* in the single occurrence viii 98 9b (6).

purū-: the compounds have commonly *u*, sometimes *ū*. The words *purutáma*, *purubhū́j*, are sometimes found at the beginning of the stanza, or the end of the dimeter of Jagatī verse, in which positions *ū* is favoured; sometimes after an early caesura, where *u* is favoured but is not certain. In *purutáma* the text follows the metre: if rightly, we should restore *purūbhū́j* in i 3 1c (2D), v 73 1c (6), viii 8 17b (6), 10 6a (10). But *purūvásu* has always the long vowel, probably even in vi 22 4d, vii 38 1d (both 6A).

madhu-: the compounds have regularly *u*: the metre favours *ū* in *madhupṛ́cam* ii 10 6d, *mádhumatī* iv 57 3a and *madhuvṛ́dham* x 75 8d, for which see subsection vi *a*.

vasu-: most of the compounds have *u*; but *ū* should probably be restored in most (if not all) occurrences of *vásudhiti*, namely i 128 8a (10), 181 1d (2T), iv 8 2a (6), 48 3a (6); the other occurrences are iii 31 17a and vii 90 3d (both 6A). In *vasurúc ū* should probably be restored in the single occurrence ix 110 6b (2T), and in *vasuvíd* the long vowel should certainly be restored in the majority of instances, the following *v* being an accessory cause, namely in i 46 2c (6), viii 23 16a (6), 60 12d (6), 61 5c (10), ix 101 11d (6), 104 4a (6), x 42 3d (2T). The reading of the text is only supported by *i 164 49c, vii 41 6c, ix 96 10a, where the word follows an early caesura.

vibhū- should be restored in *vibhūṣáh* for *vibhvāsáh* of the text v 10 7c (3D), ix 98 1d (5).

viṣu-: *viṣūvát* and *viṣūvṛ́t* are regular, but *víṣuañcā* should probably be restored for *viṣūcīnā* in *i 164 38c (6A), as *viṣudríac* for *viṣvadríac* in vii 25 1d (5A).

vīḷu- is regular, and it is therefore hardly safe to restore *vīḷū-* in *vīḷupaví* v 58 6b (2T), viii 20 2a (2T), or in *vīḷúharas* *x 109 1c (2T) these appear rather to be instances of protraction (§ 163 vii).

For index to the symbols see p. 148.

(v) The final syllable of a stem in *-an* seems to be represented by *-ā* in *vṛṣāyúdh*: but more usually appears as *-a*, as in the compounds of *brahma-*. The metre however suggests the restoration of *-ā* in the following words: *dáśabhuji* i 52 11a (10); *dhanvacará* v 36 1c (2T); *śatápavitra* vii 47 3a (2T) and *śatábhuji* i 166 8a (2T), vii 15 14c (6); *syūmagabhasti* i 122 15d (2T), vii 71 3c (2T), *syūmagṛbhe* vi 36 2c (2T), and *syūmaraśmi* viii 52 2d (2D). See also § 174 i.

(vi) A long vowel appears more or less regularly when the second element is one of the words *-vasu*, *-vṛ́dh*, *-vṛdha*, *-magha* or *-sah*.

(*a*) *-vasu*. The preceding vowel is regularly long, often with other contributory causes: *sahávasu* ii 13 8a (6A) and *puruvásu*, when it also follows the caesura (see subsection iv), are only doubtful exceptions.

-vṛdh. A long vowel is found in *annāvṛ́dh*, *ṛtāvṛ́dh*, *ṛdūvṛ́dh*, *āhutīvṛ́dh*, *girāvṛ́dh*, *ghṛtāvṛ́dh*, *tugriāvṛ́dh*, *parvatāvṛ́dh*: but *mahivṛ́dh*, *rayivṛ́dh* are equally well attested. In x 75 8d (10) *madhūvṛ́dh* may be restored.

-vṛdha. The metre favours *kavīvṛdhá* viii 63 4a (6), but is unsupported.

(*b*) *-magha*. The preceding vowel is always lengthened, and therefore *tuvimaghá* v 33 6d (6A) should probably be corrected.

(*c*) *-sah*. The preceding vowel is regularly long, as in *virāṣáḥ* (§ 178), *yajñāsáh*, *carṣaṇīsáh*: but short in *nṛṣáh*, *bhūriṣáh* and a few other words.

Probably *janasáh* should be restored in i 54 11b (6A).

(vii) In the following compounds there is not sufficient evidence to establish the existence of a long final vowel, but the syllable in question appears with some regularity in 'positions of protraction':

devaví: the second syllable occurs six times in the position 2T, namely ix 74 5b, 97 26a, 104 2c, x 36 8b, 76 4d, 78 1b; six times in the positions 2T, 2D, and nine times in positions in which a short vowel is required. As to a possible reading *devavíyam*, etc., see § 172 i.

-ratha: *tveṣáratha* v 61 13b (2D), *śrutáratha* i 122 7c (2T), v 36 6d (2T), *sarvarathā́* v 35 5c (2D), x 160 1b (2T), *sukháratha* v 30 1b (2T). In *candráratha*, *surátha* the short vowel is usually favoured.

vājasáni iii 51 2c (2T), ix 110 11c (2T), x 91 15c (2T).

-han: *ahihánam* i 117 9d (2T), 118 9b (2T), but ii 13 5b (6A), 19 3b (6A); *vṛtrahánam* i 121 12d (2T), iv 42 9d (2T), vi 16 14c (2D), 17 11d (2T), viii 38 2b (2D), but i 108 3b (6B). In *dasyuhán* the short vowel is usually favoured.

In the forms *pávīru*, *pávīrava*, *pávīravat*, *tuvīráva*, *tuvīrávat* there is no lengthening of *i* before *r* in a compound, but a stem development such as is found in *gabhīrá*, *śárīra*.

167. In compounds of which the prior element is a preposition or particle, with which may be considered certain combinations of

prepositions with nouns and finite verbs, the phonetic character of the second element seems to be of chief importance. Thus (i) many prepositions appear to have long final syllables before *-vṛta* and some other words beginning with *v*: (ii) *ápā* is found in the combination *ápā vṛdhi*: (iii) *abhí* is occasionally supported by the metre in *abhīyúj*, and is found in the text in combinations such as *abhí naráḥ, abhí navante, abhí ṣát*: (iv) the negative *a-* is regularly long in *ávṛta* and frequently in *áriṣṭa* and cognate forms, and in *ásat*. There occur also (v) some other irregularities which cannot be classified.

All the prepositions and particles with which we are concerned have ordinarily *short* final vowels, so that the questions that arise have to do with occasional long quantity. Amongst the occurrences of prepositions are included such forms as *ápo, úpo, sahó* of the text, for the reasons given in § 171 iv.

(i) The compounds *ápī-, abhī-, párī-,* and *prā́-vṛta* always occur where the long vowel is favoured, except vii 27 2d (6A); cf. *ā́-vṛta* in subsection iv. In cognate words the value varies; thus *nívṛta, trivṛ́t* and *suvṛ́t* are regular, but we find *ápāvṛti* viii 66 3c (10), *abhīvartá* *x 174 1a (2D), *ánapāvṛt* vi 32 5c (8), x 89 3a (8), and should perhaps read *ánīvṛta* *iii 29 6c (10) and *suvīvṛ́ta* i 10 7a (2D).

Before derivatives of *vṛj* the long vowel is less certain: the text has *apārṛktá, dāsápravarga, prāvarga, suprāvargá*; we should perhaps restore *anapāvṛjyán* i 146 3c (3T) and *parīvṛ́jam* viii 24 24b (6).

The text has further *adhīvāsá, úpāvasu, pratīvī́, prāvaṇá, prāvṛ́s* and *prāvṛṣīṇa* quite consistently with the metre: and *upāvídā* viii 23 3c (2T) and *parīvíṣe* x 62 10a (6) are restorations favoured by the metre.

(ii) Long quantity is given in the text and supported by the metre in the phrase *ápā vṛdhi*, which occurs i 7 6b (6), ii 2 7b (10), iv 31 13a (6), vii 27 2d (2T) and viii 23 29c (10). Otherwise the use is that of a short vowel, as shewn in the Table, § 164.

(iii) The metrical use of *abhiyúj* is the same as that of *purubhúj* (§ 166 iv), and it may be right to restore *abhīyúj* in iii 11 6a, viii 45 8a, ix 21 2a (all 6). On the other hand *abhiṣā́ḥ* must be restored in vii 4 8d (6A). The general use hardly justifies us in keeping the reading *abhí* where it stands in the text as a separate word, namely in *abhí duā́* x 48 7b (2T), *abhí narám* ix 97 49c (2T), *abhí naráḥ* v 9 7a (6), ix 101 3a (6), *abhí navante* ix 100 1a (2D), *abhí naḥ* i 140 13a (2T), iv 31 4a (2D), ix 97 51a (2T), *abhí ṣát* ii 41 10b (2D), vii 32 24a (2D).

For *abhí nú* ii 33 7d (2T) and *abhí ṣú* iv 31 3a (2D), viii 93 21a (2D), *x 59 3a (2D with hiatus) *abhí nū́, abhí ṣū́* are probable corrections.

(iv) The metre everywhere supports the restoration *ávṛta* for *ávṛta*, for instance in i 133 7e (6): cf. subsection i. In derivatives of *riṣ* the value is optional: the negative is short in v 42 8a (9), vi 19 4d (9) and

elsewhere, but long in i 63 5a (8), vi 24 9c (8), 25 2a (8) and regularly in *ariṣṭátāti* in the popular Rigveda, namely in *x 60 8e = *9e = *10d, *97 7d, *137 4b (all 3E). In *ásat* the metre agrees with the text in supporting the long vowel in v 12 4d (2T), *vii 104 12d (10) and perhaps *13c (7A).

(v) Amongst miscellaneous variations we may notice a long vowel in the text before *ruh*, *rudh* in *anūrúdh*, *upārúh*, *vīrúdh*, quite consistently with the metre; *apījū́* ii 31 5b (10) and *nīhārá* *x 82 7c (init.), which may also be correct; and *sū-* in several compounds (cf. § 160 iv), as *sūnára*, *sūnṛ́ta*, *sū́bharva*, *sūmáya*, in agreement with the metre.

The metre favours *pratīdhṛ́ṣe* viii 60 13c (10) 14a (10), and *viśvasūvídaḥ* i 48 2a (8), which may be ranked amongst protracted vowels (§ 163 vii).

The words *prasáh*, *suyávasa* have in the text *prā-*, *sū-*, but the long quantity is inadmissible except in *prāsahám* i 129 4b (8) and *sūyávasa* i 42 8a (3D), vi 27 7a (8). Thus *prasáh* is required in vi 17 4d (10), and *suyávasa* i 190 6a, ii 27 13a, *vi 28 7a, vii 18 4a, x 106 10d (all 5A).

168. Before suffixes we find long vowels always before *-van*, but short vowels regularly before *-mant*, *-vant*, except where the ending is *-yāvant* (*-iāvant*): long and short vowels almost indifferently in derivatives in *-yánt*, *-yá*, *-yú* and the corresponding verbs in *-y*.

(i) Long vowels appear to be found regularly before the suffix *-van*, *-varī*, as *ṛtā́van*, *ṛṇāván*, *sumnāvárī*: and the metre suggests forms such as *maghā́vanaḥ* as antecedent to *maghónaḥ* etc., the occasions being v 16 3a (6), 86 3b (6), vi 65 3c (2T), ix 32 1b (6). Accordingly *matsarā́vā* (from a stem *matsarā́van*) is a probable correction in ix 97 32c (10).

(ii) On the other hand a short vowel is regular before *-vant*, unless the prior element contains itself a long vowel, as is the case in words like *tā́vant*, *svadhā́vant*, *pátnīvant*, *viṣūvánt*, and even in *aṣṭhīvánt* from *asthán*.

Amongst derivatives of nouns in *-a* *sutā́vant* is an exception, for both text and metre favour the long vowel: *vayúnāvant* again is correctly given in iv 51 1b (8), and should be restored in vi 21 3b (7A). But *áśvavant*, *índravant*, *devávant* have regularly *a*: the occasional *ā* of the text needs correction in *áśvavant* i 30 17a (5), i 53 5d (6A), *índravant* iv 27 4a (6A), *devávant* (iv 26 6c, 10 but perhaps misplaced): the other occurrences are chiefly in the second place, and perhaps rank with the protracted vowels (§ 163 vii).

In the derivatives of feminine nouns in *-i* or *-ī* the short vowel must frequently be restored: thus *śáktivant* v 31 6c (2T) and *vi 75 9b (6A), *śímivant* i 141 13a (7B), ii 25 3a (7B), v 56 3c (9), x 8 2b (7B), 78 3c (10 in irregular ending), 89 5b (4B), *sáptivant* vii 94 10c (2D),

x 6 6b (7B), *hṛ́ṣivant* ii 31 1d (6A): but *hṛ́ṣīvant* is justified in i 127 6f (10).

As to derivatives in *-mant* it need only be noticed that *vā́śimant* must in all cases be restored: it occurs i 42 6b (5), 87 6c (3T), v 57 2a (2T) and x 20 6c (6 in Trochaic Gāyatrī). Cf. § 170 iii.

(iii) In the formations in *-yánt*, *-yā́*, *-yú* both short and long vowels are found, and the restoration of a short vowel is required in *ṛjuyā́* i 183 5c (7B: it is probably the adverb of *ṛjú*); *ṛtayú* perhaps in v 8 1a (6A) as found in the text in viii 70 10a (7); *gātuyánti* i 169 5d (6A); *vasuyánt*, *vasuyú* as optional forms in i 130 6a (7B), ii 32 1d (6A), iv 16 15a (7B), vi 51 12d (7B); *śatruyánt* in vii 20 3d (6A). Less certain is *aghayánt* iv 2 6d (6A); for v 24 3b see § 192. The text gives *sumnāyánt*, *sumnāyú* only where the vowel occurs in the second place: it may rank with the protracted vowels; so too a possible restoration of *śramāyúvaḥ* in i 72 2c (2T): see § 163 vii.

169. In reduplication a long vowel is found (i) in many perfects of words beginning with *v*, as *vāvakre*, *vāvandhí*, *vāvaśúḥ*, *vāvasāná*, *vāvṛje*, *vāvṛté*, *vāvṛdhúḥ*; (ii) of words beginning with *r*, as *rāraṇá*, *rārahāṇá*; and (iii) of some other words, as *tātṛṣāṇá*, *nānāma*. Also (iv) in disyllabic reduplication, and (v) in the re-duplication of nouns, and in the intensive verb-forms.

The augment is occasionally long before *v*, as *ávar*, *ávidhat*, *ávidhyat* and (more rarely) before *y* and *r*.

(i) The length of the vowel is irregular, but the text usually agrees with the metre. A long vowel is more common if a heavy syllable follows, as *vāvṛté* but *vavṛtvā́ṁs*.

(ii) From *ruc* 'shine' *rūrucúḥ* is suggested by the metre as an optional form, in iv 7 1c (10), x 122 5d (10).

(iii) From *kan cākan-* is regular: *cākánanta* should be restored i 169 4c (5B) (cf. v 31 13a) though not favoured by the metre.

From *tard* (*tṛd*) *tātṛdāná* should perhaps be restored in iv 28 5d (8) and v 53 7a (init.).

From *tarṣ* (*tṛṣ*) *tātṛsúḥ tātṛṣāṇá* are given in the text in i 31 7c (2T), 173 11c (6B), ii 4 6a (5A), *x 15 9a (2T); but *tatṛṣāṇá* i 130 8f (6B), vi 15 5d (6B). The metre seems to support the latter form, with i 31 7c and *x 15 9a as instances of protraction.

From *dhar* (*dhṛ*) the text has *dādhā́ra*, etc. in all strong forms: this is confirmed by the metre, for the word never stands in Triṣṭubh cadence, and only in one case, ix 74 2d (5A), is the short vowel metrically preferable.

From *nam* the text has *nānāma* i 48 8a (5A), ii 33 12b (3T), iv 25 2a (2T). The restoration of *nanāma* is probable in the first instance.

From *pi*, *pī* the text has *pīpā́ya*, but *pipā́ya* must be restored throughout.

For index to the symbols see p. 148.

From *yudh yūyudhúḥ* is a probable restoration, though we have *yuyódha* vi 25 5b (9), *yuyudhāte* i 32 13c (5A): the other occurrences are iv 30 3b (6), v 59 5b (10), vii 83 7b (10).

From *sah* the text has *sāsáha* and so forth, but *sa-* is preferable in all decisive instances, namely in i 100 5b (5A), 132 1b (5A), ix 110 12c (5A), besides the two in which the text has *sa-*, namely viii 96 15d (9), *x 180 1a (2T). The forms *sāsáhaḥ*, *sāsáhat*, *sāsahiṣṭháḥ*, in which *sā-* has really the long vowel, must therefore be referred to a reduplicated aorist or intensive formation. Cf. *pipáya*, *pīpáyat* above.

(iv) In disyllabic reduplication *ī* is always long, and we should therefore read *dávīdhuat* viii 60 13b, on the exact analogy of *távītuat* iv 40 4c.

(v) In nouns the vowel of reduplication is generally long: but *táturi* is endorsed by the metre in i 145 3c (5A), vi 22 2c (5A). In the remaining occurrences *tárutra* is a tempting correction, but not altogether necessary, namely in iv 39 2d, vi 24 2a, 68 7d.

(vi) The augment is long in the words *ávar*, *ávidhat* (text *ávidhat*), *ávidhyat*, *ávṛṇak* (text varying), *āvṛṇi*; as

áceti citrā́ ví dúro na āvaḥ	i 113 4b
tuám putró bhavasi yás ta ávidhat	ii 1 9c
kurušrávaṇam āvṛṇi	x 33 4a

But *avar* must be restored i 92 4d (9), 113 13b (7B). In ii 17 6d (6B) the text gives *ávṛṇak* with some support from the metre.

From many forms even of the same verbs the augment has its regular value, as *avṛñjan*, *avṛjan*, *ávṛkta*.

The augment also appears as *ā-* before *y* in *áyukta* v 17 3b (2T) and *āyunak* *i 163 2b (10). Similarly before *r* we find *áriṇak* ii 13 5b (8), and *āraik* occurs several times in positions which prove the first syllable long.

170. With very few exceptions the text accurately represents the quantities of vowels in the final syllables of stems before flexional endings. In some cases however the metre suggests restorations, namely, (i) of *a i* for *ā e ī* in dual verb-forms before the endings *-the*, *-te*, *-thām*; (ii) of *ā* for *a* in the strong cases of *uṣás*, and of *a* for *ā* in the declension of compounds of *sáh*, some nouns in *-an* and *-man*, and the adverb *viśváhā* (text often *viśvā́hā*), and in the locative case, and perhaps in the vocative, of nouns in *-u*; (iii) of *i* for *ī*, or the opposite, in the declension of feminine nouns in *-i -ī*; and (iv) regularly of *ri- ru-* in the formation of verbs with the suffix *-nā*, *-nī*.

Nearly all these points admit of some question, as the number of instances is not very large.

(i) The occurrences which favour the short vowel are as follows: *āśathe* i 2 8c (7), 15 6c (7), 151 8d (11) 9a (11), v 67 1d (7); *áśate*

For index to the symbols see p. 148.

i 25 6a (7), 136 3d (7), 144 6d (11), v 66 2b (7), viii 31 6b (7); *ā́sathe* i 182 3a (11); *āsate* ii 41 5c (7); *cakrate* viii 29 9a (6B); *cakṣathe* vii 70 5b (7B) (7); *dadhathe* i 151 9a (6B); *yuñjathe* i 151 4d (9), v 74 3b (5); *ucyate* (text *ucyete*) *x 90 11d; *vahathe* (*-ethe*) i 135 8a (6B), 182 2c (6B); *śobhate* (*-ete*) iv 32 23c (7); *yuñjathām* iv 45 3b (9); *rāsathām* i 46 6c (5); *anūṣatām* viii 8 12d (7); *trā́sithām* iv 55 1b (9), v 41 1c (9), vii 62 4a (9), 71 2d (9).

On the other hand the long quantity given in the text is quite admissible in *āśāte* v 68 4b (7G) 5c (7G); *ā́sāthe* v 62 5d (3T), and is required by the metre in numerous other passages, as *iyāte* vii 39 2b (10), *dadhāte* i 185 2b (10), and *vasāthe* i 152 1a (10).

The short vowel seems therefore to be an archaism which is disappearing.

(ii) (*a*) In the declension of *uṣás* the text usually gives *uṣásam*, *uṣásā*, *uṣásaḥ* in accordance with the metre: but the forms *uṣā́sam*, *uṣā́sā*, *uṣā́saḥ* are favoured by the metre, and usually appear in the text, in the following passages: **A. 8**, vii 99 4b, x 35 2c: **10**, i 123 12d, 124 9d 13b, ii 28 9c, iii 31 4c, iv 3 11c, 5 13d, 12 2c, v 1 1b, vi 30 5d, 65 4b, 72 2a, vii 41 7a, 42 5c, 72 4a, 76 4d, 88 4d. **B. 2D**, iv 30 9c: **2T**, iii 55 1a, viii 27 2b: **4B**, i 92 2c, 134 4a, v 80 1c, vii 90 4a[1], x 39 1b, *88 18b: **4B**, iii 20 1a[1], v 28 1b[1], vii 75 3b[1], viii 96 1a: **7A**, ii 12 7c[1].

In addition the compounds *uṣā́sānáktā*, *náktoṣā́sā* always appear at the beginning of the verse: the text gives the long stem vowel in both cases: the metre favours it in the first compound, and is indifferent in the second.

[1] The text has *uṣásam*, etc.

(*b*) In the declension of *-sah viśvāsáham* is a probable correction in vi 44 4c (5) and *satrāsáham* in viii 92 7a (7).

(*c*) Probable restorations, chiefly in the accusative singular, are:

Stems in *-man*: *mahimánam* (or *mahitvanám*) viii 46 3a (7), 65 4a (7): *párijmanam* viii 72 10b (7): *purutmánam* viii 2 38b (7).

Stems in *-van*: *anarváṇam* ii 6 5b (7), vii 97 5d (7A), viii 92 8a (7); *dhitā́vanam* iii 27 2c (7), 40 3a (7); *rathayā́vanā* viii 38 2a (7); *śubhrayāvanā* viii 26 19c (7).

Stems in *-an*: *tigmámūrdhanaḥ*, vi 46 11d (7); perhaps *rā́janam* v 54 7d (6A) 14d (6A), x 124 8c (7B), *rājanā* x 61 23a (7B?).

The regular form *vṛ́ṣaṇam* should probably be restored in ix 34 3a (2D), and in x 89 9d (4B) in spite of the metre: the text has *vṛ́ṣāṇam*, contrary to the general use. For neut. pl. *-ani* there is no sufficient evidence.

(*d*) A form *viśvā́hā* appears somewhat frequently in the text, chiefly at the beginning of the verse, by the side of *viśvā́hā*. Assuming that the final *ā* is justified (for which point see § 158) there is no metrical occasion, as there is no apparent historical justification, for *ā* in the stem-ending.

(*e*) The existence of a locative in *-av* from *-u* stems is only

indirectly recognised in the text in the form *sáno* in the combination *sáno ávye* or *sáno avyáye* in bk ix. In the remaining instances which can be recognised by the metre the text regularly gives *-āv*, before consonants *-au*. The locative *vástav* however, in the phrase *vástav usrā́ḥ*, appears as *vástor* in defiance of the metre in some passages, and elsewhere more correctly as *vásta usrā́ḥ* or *usrā́ḥ*. If we disregard the varieties of spelling, we find that the form in *-av* is considerably more common than that in *-āv*: and it may so far be justified historically, that *-av* stands in just the same relation to *-avi* as *-an* to *-ani*.

The occurrences are as follows: **A**[1]. 3D, v 52 7b: 5B, ii 27 16d: 6, viii 72 2b, ix 63 8b, 65 16b: 10, *x 167 4a. **B**[1]. 2T, i 126 1b, x 116 9b: 2D, ix 11 5c. **C**[2]. 5B, x 123 2c. 3D, viii 45 41a, ix 26 5a. **E**. 5, viii 6 46b[4]: 9, ii 39 3c[5], iv 25 2b[5], 45 5b[5], v 49 3b[5], vi 46 8a[3], vii 69 5a[5], viii 46 26a[5], ix 86 3c, 91 1c, 92 4c, 96 13b, 97 3a 12d 16d 19b 40c, x 40 2a[5]. Similarly from a stem in *-i* v 41 14d (9).

[1] *-āv* is correct. [2] From this point *-av* is probable. [3] *druhyáv*. [4] *párśav*. [5] *vástav*.

(*f*) A vocative in *-u* in place of *-o* of the text seems probable in i 135 9a (7A), ii 13 13a (6B), viii 25 12c (7B), 51 6a (6B), 52 6a (6B), 70 7b (5), ix 97 17d (9).

(iii) The confusion in Vedic Sanskrit between the feminine stems in *-i* and *-ī*, and the frequent transitions from the former class to the latter, prepare us for the occasional restoration of *-i*, which is probable in *vāśíbhiḥ* viii 7 32c (7), *x 101 10b (2T): see also §§ 166 ii, 170 ii. On the other hand the restoration *nárībhiaḥ* is required in i 43 6c to account for the form *-bhiaḥ* (§ 144).

The restoration of an instrumental in *-tī* for *-tyā* has already been discussed in § 139 iii; the examples are given on p. 29 (A 5). Similarly *yuvatéḥ* may be restored for *yuvatyā́ḥ* x 40 11b (6A), and *táviṣeḥ* for *táviṣyāḥ* v 29 14d (6A). In all these cases the rarity of a long syllable in the second place after the caesura is the justification of the change.

(iv) From *ri*, *rī* 'flow,' the text gives *riṇā-*, *riṇī-* correctly: and the short vowel must regularly be restored in all similar formations, as in *kriṇāti*, *druṇāná*, *priṇán*, *bhriṇánti*, *śriṇīhi*, in agreement with the history of the forms.

171. To complete the discussion above (§ 160) of the particle *u u*, and as a preliminary to the study of the quantity of final long vowels before hiatus, it is necessary to investigate the relation of the endings *-āv -o* in the text of the Rigveda to final *-ā*, as well as the relation of the disyllabic ending *-ā u* to final *-ai*, *-au*, and *āḥ*. Final *-āv* regularly appears in place of a dual in *-ā* before hiatus (except before *u-*), even when the syllable is short. Final *-o* is of various origin: sometimes it must be resolved into *-a ū* or *-ā ū*, the latter element being the particle *ū* or *u*;

For index to the symbols see p. 148.

sometimes it represents a modification of final *-ā* or *a* in an adverb, which has the effect of making the final syllable exempt both from combination and from shortening where a vowel follows, this use being almost restricted to the later parts of the Rigveda: and lastly, it is used as a textual correction of *-a* or *-ā* in forms of all kinds, with the intention of disguising hiatus or consecutive short syllables in the second and third places. The combination *-ā u* represents occasionally final *-ai*, *-au*, or *-āḥ*, in all positions in the verse.

(i) In about 15 instances (§ 174 i) the final syllable of a dual in *-av* is shewn by the metre to be short, just as in the locatives in § 170 ii *e*. Only in one instance is such a dual written in combination, namely in vi 63 1a. This leads to the conclusion that in an earlier state of the text the duals in *-ā* were rightly distinguished according as hiatus or combination took place, and that a later and mechanical revision has substituted *-āv* for the ending before hiatus, without regard to the quantity. Of a dual in *-au* becoming automatically *-āv* before vowels there is no trace in the Rigveda proper, for final *-au* becomes regularly either *-ā* or *-ā u*, as shewn below (subsection v).

(ii) Final *-o* usually appears in the Pada-pāṭha as *-o iti*, but this is no satisfactory indication of its origin or value, for even vocatives in *-o*, as *índo* (*índav*) appear as *índo iti*. If however we exclude final *-o* as representing *-aḥ*, and also the vocatives, we find that in all other instances the vowel in the Rigveda is not capable either of combination or of shortening before vowels: and as it usually ends the first word in a clause, it may be conceived as resulting from the combination of final *-ā* or *-a* with the particle *ū*. This explanation however owes its attractiveness to the theory of the Pada-pāṭha, represented by its writing *ūṁ íti*, that the particle *ū* has a special character as *pragṛhya* or uncombinable. As this is hardly the case (see § 173 iv), there is no immediate reason to assume the presence of the particle except where the metre requires the restoration of an additional syllable, namely in *ó* (*á ū*) vii 40 1a, viii 7 33a, 22 1a; *co* (*ca ū*) vi 66 3b; *nó* (*ná ū*) *x 86 2c; *pró* (*prá ū*) i 186 10a, vi 37 2a, viii 62 1a, ix 89 1a; *mó* (*mā́ ū*) i 38 6a; *hánto* (*hánta ū*) viii 80 5a. In i 186 10a, viii 62 1a, *x 86 2c, the *ū* thus obtained stands with hiatus before a vowel following (§ 124).

(iii) Final *-o* represents a phonetic developement of *ā*, incapable of combination or shortening, certainly in *átho*, probably also in *mó* and *nó*. The genuineness of the form *átho* is shewn first by its appearing only in the popular Rigveda and the Atharvaveda, whereas all revisions of the text of the Rigveda have been carried through the whole of it: and secondly by its use before vowels and consonants alike, although in the latter case no metrical advantage is obtained. Again *átho* does not stand for *áthā ū*, for in no instance is it equivalent to *áthā ū* with hiatus, and it cannot be equivalent to *áthā ū* combined in the Atharvaveda, for in that case there would be almost as many occurrences of the particle *ū* in this one combination as in all other possible positions,

which is contrary to the principle of quantitative evidence. It follows that *átho* is a real phonetic developement of *áthā*; and, if so, it is impossible that the later tendency to shorten the word to *átha* can have been at work at this period.

The cases of *mó* and *nó* are not quite so clear, but are generally similar. In one instance *mó* is to be resolved into *mā́ ū* (subsection ii): in addition it is used twenty times initially, usually without metrical advantage, seven instances being in the popular Rigveda (*i 50 13d, *ix 114 4d, x *27 20b, *59 4a 8e = 9f = 10f) and only twice elsewhere in the verse, namely in v 31 13b (6B), *x 18 13b (8). So in one instance *nó* stands for *ná ū*: otherwise it occurs ten times in the popular Rigveda, and only twice outside it, namely in iv 21 9c (8), and vi 54 3d (init.). Both words occur occasionally before vowels, and then are neither combined nor shortened.

(iv) Much more frequently, it seems probable that final *-o* of the text represents the result of a metrical revision of final *-a* or *-ā*, and is betrayed as such by its systematic use in positions in which it is metrically convenient, that is, before hiatus, and (in the case of *-a*) in the positions 2T, 2D. Such a revision must have been the work of a later hand than that which recorded the value of the 'protracted vowels,' and has not as much historical justification. For in the case of the protracted vowels it appears that the words received special treatment from the bards (Table, § 164): but the words in which *-o* appears are used exactly as ordinary words with final short or long vowels respectively. As examples we may take the three words which appear most commonly, *ápo*, *utó*, and *úpo*.

Of these *utó* appears always initially, and before consonants 40 times; in 34 instances the next syllable is short. On the other hand *utá* appears 88 times initially, and in 79 of these the next syllable is long. It is clear then that *utó* stands according to a system before short third syllables. That this system was that of the bards themselves seems improbable: and the more so, because we find *utó nú* vi 47 1c, viii 25 23c, 72 6a 18a, 94 6a, where *nū́* may be read, and *utó nú cit* viii 40 10c 11c, *utó ghā* vii 29 4a, indicating that the editor concerned reckoned *nú*, *gha* as short syllables, although *nū́ cit*, *ghā* are the regular forms. Further the general practice of the poets (§ 157) does not lead us to expect that *utá* would be followed by a long third syllable in so high a proportion of the occurrences as 90 per cent.

Further *ápo* occurs four times before consonants: in three cases the following third syllable is short, but in viii 67 15a the metrical difficulty is easily removed by reading *ápa sū́*. *úpo* occurs thirteen times before consonants, in all cases but one in the position 2T or 2D, but the metre can be corrected by reading *úpa sū́* in i 82 1a, viii 103 1c, ix 61 13a.

In other words ending in *-o* for *-a* the usage is the same, and though the particle *ū* may in some cases be present, the restoration of final *-a* seems generally most probable, with such consequent corrections as *ihá sū́* ix 65 5c, *kéna nū́* viii 66 9c, *tátra sū́* i 37 14c, *bhūyáma sū́* iv 32 6a, and *sahá sū́* viii 7 32a. The chief exception (besides *nó*

subs. iii above) is *pró*, which seems very frequently to stand for *prá ū*, except in *i 161 12d, where *prá* should be restored.

Where *-o* stands for *-ā* (as in *etó*, *evó*, *kathó*, *tápo*) either a vowel follows or one of the particles *nū́* or *sū́*. In the latter alternative *ū* is probably contained: in the former it is more than doubtful.

(v) Since the particle *ū u* as such is regularly the second word in the clause, or at latest the third when the second word is a similar particle, it must be clearly distinguished from the *u* which attaches itself to certain verb and noun endings, and therefore regularly appears later in the sentence. This is the case with the ending *-tavaí* (*-tavā́ u*), with the words *asaú* (*asā́ u*), *vaí* (*vā́ u*), and with the nom. sing. and other endings in *-āḥ* (*-ā u*).

The occurrences are

-tavā́ u: i *24 8b, *164 5d *28b, iv 21 9d, *58 9a, v 2 10b, 29 2d, 31 4d, *83 10b, vii 4 8b, 44 5b.

vā́ u: *i 162 21a, ii 33 9d, v 73 9a, vii 85 2a, *104 13a, viii 23 13a, 62 12a, *ix 112 1a, *x 10 12a, *27 5a, *117 1a, *137 6a, *142 3a.

asā́ u: v 17 3a.

-ā́ u (nom. sing. or pl.): i 156 1b (*evayā́ u*), 168 1b (*devayā́ u*), iv 23 10b (*turayā́ u*), vii 68 4a (*devayā́ u*), 88 2c (*adhipā́ u*), x 65 10d (*dhanasā́ u*). Also the neut. nom. sing. in *bhā́ u* i 46 10a and the gen. fem. sing. in *ánumatyā u* *x 167 3b.

The forms given above are more common in the popular Rigveda than elsewhere.

The reading *-sītāsa ū júvaḥ*, in i 140 4b, requires some similar explanation, but as the vowel is long in this case the analogy is not exact, and *ū* may very well belong to the word following. So *ū jananta* ii 18 2c.

172. The quantity of final *-ā* before hiatus, and of final *-ī -ū* with hiatus before similar vowels, is generally optional: but the dual forms usually retain long quantity.

Examples are:

aśvayā́ utá rathayā́ viii 46 10b
vápurbhir á carata anyá-anyā i 62 8d.

If we take into account only the instances in which *-ā* with hiatus is certainly to be restored, it will be seen from the list below that the short value on the whole predominates, but not to such extent as to justify the rule *vocalis ante vocalem corripitur*. In particular, there are numerous occurrences in the eighth place, and the number of occurrences before early and late caesura is equal. If further we include those cases in which the final *-o* of the text represents a slight phonetic variation of long final *-ā*, as explained in the last section, the proportion of instances with the full quantity will be greatly increased.

It may however be noticed that the short value very much predominates in the nom. sing. of nouns in *-ar*.

Instances of final *-ī* before a similar vowel are so rare and so indecisive that the rule affecting them can only be inferred from the

analogy of final *-ā*. For *-ū* we have only the restored phrase *nú ū* (§ 124): and as *nū́* is then always initial, the quantity cannot be determined. In internal combination we find *su-uktá* and other words, always with *-u*.

(i) The following are probable instances of *-ā* with hiatus:

A. 3T, ii 19 3d, x 61 9c: 3D, viii 46 10b: 6, viii 17 1b, 34 11b: 8, i 48 7c 16c, 87 4c, 185 4a, ii 17 1b, iv 16 1a, v 29 15b, vi 20 8d, 24 9a, vii 1 7a, 40 4b. **B.** 2T, v 45 2d, vi 23 4a[2], *75 3d, viii 101 13c, x 30 2b, *129 5d: 2D, v 53 14b, x 26 1d 9b: 2T, 6 times: 4A, 48 times: 7A, ii 13 10a, iv 2 18b, 19 6c, vi 4 4b, viii 103 13a, x 61 18c, *101 3b, 132 4d. **C.** Initial, 15 times: 2D, 8 times: 4, 5 times: 5B, 48 times: 3TD, 17 times: also vi 16 27a (6 in Troch. Gāyatrī). **D.** 5A, i 189 4d: 6A, i 60 4b[2], 104 5a, 186 6a[2], iv 33 10a[1], vii 69 3a[1], x 49 10b[2], 65 15b[1]. **E.** 5, i 133 6c, iii 13 1b, iv 52 2a, *v 51 15c, viii 20 17c, 46 29b, 70 12d, x 105 11b 11c: 7A, i 120 6b: 9, i 62 8d, 69 9a, 77 1a, 104 1c, 133 6b, 140 13c, 173 4a, iv 3 13b, 16 1a, v 41 16b 16c, vi 21 8d, 24 5d[2], vii 34 4a, 40 3d[2], viii 1 16c, 70 12c, 96 9d, x 5 †5d (reading *pū́ṣā ásya*), 61 14d[2].

[1] caesura after third syllable. [2] nom. sing. of noun in *-ar*.

(ii) In the following cases the text has *-o* representing *-ā* before hiatus (§ 171 iii iv); *átho* i 28 6c (2D), 113 13b (2T), *191 2c (2D), ix 39 5b (2D), x *27 9d (2T), *60 8e = *9e = *10d (2D), *85 35b (2D), *96 13b (2T), *137 4b (2T); *aryamó* i 167 8b (7A); *eṣó* i 46 1a (2D); *ávisṭo* vii 34 12a (3T); *imó* vii 1 18a (2T); *cattó* *x 155 2a (2D); *mó* *i 50 13d (in.), v 65 6d (in.), *x 18 13b (8); *rákṣo* i 174 3c (2T); *vṛ́so* iii 27 14a (2D), viii 33 10d (2D).

(iii) Instances of hiatus of *-ī* before similar vowels are found vii 28 3a (5B), *ix 5 8b (4), *x 88 4c (4A).

For the dual forms see § 174.

173. The vowels *-ī*, *-ū* are regularly shortened when followed by dissimilar vowels, but there are many exceptions. In particular, duals regularly, and the particle *ū* most commonly, retain the long quantity.

The diphthongs *-e -o* become short syllables when followed by any vowel, except that duals in *-e*, adverbs etc. in *-o*, and the locative *tué tvé* regularly retain the long quantity.

The diphthongs *-ai -au* are regularly represented by long vowels when followed by any vowel.

In all these cases there is authority even in the text of the Rigveda for considering that there is no real hiatus, but a resolution into a vowel and a semi-vowel, or in the case of *-o* for *-aḥ*, a retention of the original ending *-as*. Thus in the declension of *dhī́* the text gives *dhíyam* for *dhī́-am*, and in the vocative of *-u* stems *-av* for *-o*.

For index to the symbols see p. 148.

Consequently the regular use may be represented by such restorations as the following:

dakṣiṇāvā́d vājínī prā́ciy eti	iii 6 1c
píbā tú sómaṁ gáv-ṛjīkam indra	vi 23 7b
yuvó rájāṁsi suyámāsas áśvāḥ	i 180 1a.

Exceptions are probable as follows:

(i) final *-ī* is retained (*a*) in the nom. sing.; *jānatī́* i 122 9a (3T); *pṛthivī́* i 94 16d (8), iii 8 8b (7A), vii 5 4a (8), *x 10 5d (8); *vājī́* x 56 3a (2T): (*b*) in the instrum. sing.; *ūtī́* vi 29 6b (2T), viii 21 7b (2T), *suśámī* *x 28 12a (8): (*c*) in the imperative in *-hī*: *ihī* i 80 3a (2D), *jahī* i 36 16a (8), *pāhī́* viii 60 9b (2D), *mimīhī* vii 19 11c (8), *śnathihī* vii 25 2a (8); in *-dhī*, *yuyodhī* i 189 3a (8).

(ii) final *-ī* of a noun-stem is regularly retained in the gen. loc. dual *ródasīyoḥ*, which is always found in Triṣṭubh cadence: and a suffix *-īya* is probable in *yavīyā́* i 167 4a (10), 173 12c (10). Other instances are very uncertain, such as *pṛthivīyā́m* i 139 11b, x 73 9c, and *yajñanī́yam*, etc., *x 88 17b, *107 6b (all 3T). The text reads *devāvyàm* in six passages at the beginning of the verse, and the protraction of *ā* is probably correct, as *pratīvíam* regularly occurs in dimeter cadence.

(iii) The rule for forms in *-ū* depends largely upon analogy, since the only forms that occur rather favour the long quantity, namely *tṛṣū́* i 58 2b (2T), *sādhū́* (§ 160 i) ii 3 6a (2D), and *tanū́* *x 183 2b (4A). The forms *tú nú sú* are frequently found before hiatus, as *tú* iii 30 12d (9), *nú* i 100 10b (9), vii 96 4a (5), *sú* i 111 2d (9): but in these words the short forms are also found before consonants. On the other hand the restorations proposed in this chapter frequently require that *nū́* and *sū́* should retain their long quantity even before vowels, namely *nū́* *iv 18 4c[1], vi 47 1c[2], viii 3 13c[1], 72 6a[2] 18a[2], 94 6a[2] (all 3T or 3D); *sū́* ix 65 5c[2] (3D), *x 59 3a[3] (3T). So also *tū́* vii 31 4c (3D)[4].

[1] § 175 ii. [2] § 171 iv. [3] § 167 iii. [4] § 162 iv.

(iv) In the case of *ū u* the long vowel is most favoured before hiatus, though both forms are common: instances in decisive positions are: *ū* ii 24 6d (3T), iii 5 2a (3T), vi 71 5a (2T), vii 81 1a (2D), viii 15 1a (2D), x *86 2c (2D), *88 10c (2T): *u* (chiefly in the popular Rigveda) *v 30 15d (6A), vi 27 1a (7B), x *27 7a (7B), *102 10b (6B), *149 3d (6B).

(v) The locative *tué*, *tvé* always retains the long vowel before hiatus, as in ii 5 8c (6): whereas *asmé* is always shortened, as in viii 22 16c (9), and *yuṣmé* presumably has the same value. Vocatives in *-o* are shortened, as *indav* ix 40 4b; for other words in *-o* see § 171. For the duals see the next section.

(vi) Final *-ai*, *-au* seem regularly to become *-ā* before a following vowel, as in classical Sanskrit. There is however in the Rigveda a marked distinction between the group *asmai*, *tásmai*, *yásmai* and such words as *asaú*, *vaú*, and the ending *-tavaí*. The former are perhaps occasionally shortened, as *yásma* v 7 8a (5), *tásma* *i 161 12d (7A),

asma v 64 2b (5): whereas the latter develope into *-ā u*, as shewn in § 171 v. *asaú* appears as *asā́v* x 132 4a.

174. All duals, both of nouns and verbs, are regularly long before hiatus: but to this rule there are many exceptions in the earlier parts of the Rigveda.

Examples of the regular usage are:

jrayasānā́ áram pṛthú (text *jrayasānā́v*)	v 66 5c
pāthó ná pāyúṁ jánasī ubhé ánu	ii 2 4d
tā́ hí kṣatráṁ dhārayethe ánu dyū́n	vi 67 6a.

(i) Exceptions are relatively few, but still certain, namely:

(*a*) *-a* before hiatus: i 184 1c (9), iv 15 9a (5) 10a (5), v 74 1a (5), 86 5b (5) 5d (5), vi 63 1a (9), 67 8c (9), vii 65 2a (9), viii 5 31b (5), 25 4b (5), 26 7c (7A), 35 24b (5), x *90 11d (5), 132 1c (5), 143 3a (5). For the text see § 171 i.

(*b*) *-i*: vi 60 13a (7B), *x 94 9a (6A).

(*c*) *-u*: i 46 13c (5), ii 27 15d (9), v 43 4a (9).

(*d*) dual of a noun in *-e*: *ubhá* (*ubhé*) v 30 9c (7B).

(*e*) duals of verbs in *-e*: vii 93 6c (9), viii 26 13c (9), 29 9a (7A).

In the *dvandva* compound *indrā-agnī*, *-ā* is found wherever hiatus occurs: cf. § 166 i.

(ii) It will here be convenient to deal with the question of possible duals in *-a*, *-i*, *-u* before consonants. Occurrences in the first part of a *dvandva* compound have been dealt with in § 166 i. In the following instances the text has *-a*, but the metre favours or at least permits the restoration of *-ā*: i 15 6a (fin.), 151 4a (7A), v 64 6a (fin.), 66 6b (2D), vi 68 5b (7A), vii 60 12a (4A), 61 1a (7A), 85 4b (4A), viii 9 6b (4). Similarly the restoration of *-ī* is favoured by the metre for *pṛthivi* in ii 31 5c and iii 54 4d (both 7A): and that of *-ū* is admissible in vii 19 4d, 65 1d (both final). In four instances in i 17, namely 3b 7a 8a 9b, a dimeter verse begins with *índrāvaruṇa*, and the restoration of *índra váruṇa* on the analogy of *varuṇa mitra* in i 122 7a is not improbable: similarly *mítra váruṇa* may be restored in i 15 6b. Besides we have only *deva* v 67 1a (5), *vīra* vi 63 10c (7B) and *hótāra* v 5 7b (5), *śáviṣṭha* vi 68 2b (7A), *maṁhiṣṭha* vi 68 2c (7A), *vipanyu* viii 8 19c (5) are favoured by the metre; but these seem insufficient as evidence of a fresh variation in so common a form. It seems therefore more than doubtful whether a dual form in *-a* exists before consonants: if so, it is of the vocative case only.

175. It appears from the whole course of the discussions in this chapter that the Saṁhitā text stands in need of substantial revision, not only in questions of external and internal Sandhi, but also in questions of quantity. It follows that isolated quantitative readings of the text, contrary to its general practice and the

For index to the symbols see p. 148.

general tenour of the metrical evidence, must always be received with considerable hesitation: and for the purposes of metrical investigation it seems safer to assume in such cases that the words and endings have their ordinary value.

In the case of final vowels before hiatus, the text follows mechanical rules and entirely disregards the metre; so that in this point the Saṁhitā revision is precisely of the same character as in questions of Sandhi, and all modern criticism is agreed in requiring restoration. In the case of the variant final quantities, on the other hand, the Saṁhitā is guided partly by considerations of grammar, that is to say, by the recognized value of the endings in the editor's own time, and partly by the metre, so far as he was able to appreciate it. This work is therefore executed in a more intelligent spirit, and probably at an earlier date, than the Sandhi revision: but the more exact methods of modern literary criticism make it possible in the majority of forms to establish independently rules which are more uniform and at the same time more in harmony with the general character of the metre. Lastly in the case of final *-o* we can recognize in some words such as *átho* a state of the text so early that it recognizes the historical differences between various parts of the Rigveda, and in others like *utó* a restoration on purely metrical grounds, which produces an artificial regularity of metre going greatly beyond the regular practice of the bards.

That the text of the Rigveda should have been corrected by successive editors, and from different points of view, is in itself sufficiently probable: and under such circumstances no restoration of the original text can claim to be more than approximative. But whatever difficulties are involved, it is at least safe to say that it is better to face them than to treat as a text affording a basis for metrical investigation one that is so full of inconsistencies as the Saṁhitā. We constantly find in hymns belonging to the same group, and even in the same hymn and the same verse, differences of quantity for which no metrical or other cause can easily be imagined, and which it is therefore impossible to ascribe to the author. Such inconsistencies are illustrated in the passages quoted below in pairs, the number of which might be indefinitely increased:

yénā pṛthivyā́ṁ ní krívim śáyadhyai	ii 17 6c
yéna jánā ubháye bhuñjaté víśaḥ	ii 24 10d
kṛdhí no rāyá uśíjo yaviṣṭha	iii 15 3d
kṛdhí rátnaṁ susanitar dhánānām	iii 18 5a
āvíṣ karta mahitvaná	i 86 9b
jyótiṣ kartā yád uśmási	i 86 10c
píbā sómam mahatá indriyā́ya	x 116 1a
píba rāyé śávase hūyámānaḥ	x 116 1c.

The extent to which correction is required in each class of forms is discussed in the next section.

An isolated variation in the text may in some cases be a trace of

For index to the symbols see p. 148.

an earlier recension, and may serve as a valuable confirmation of the indications of metre. But if it only has the effect of removing an occasional metrical irregularity, the most probable explanation is that it is due to excessive regard for the metre. In all the instances that follow the text gives long quantity to syllables which have ordinarily the short vowel, and which appear so rarely in positions that favour long syllables that there seems no reason to look for any other explanation than the usual metrical liberty of the Rigveda.

The occurrences are as follows:

(i) in flexional endings: *-á* nom. s. masc.; *sā́* i 145 1b (8), vi 17 9a (8): *-a* vocative; i 61 16a (8), viii 45 22a (6) 38a (6): *-asya* genitive; *i 162 19a (8), vii 79 4c (8): *-eṣu* loc. pl.; viii 31 9d (3D): *-ti* 3 sing.; *rákṣatī riṣáḥ* ii 26 4c (10) on the analogy of *rákṣatā riṣáḥ* ii 34 9b, but see § 167 iv: *-ta* 3 sing.; ii 33 13c (8), *vii 33 2d (8), viii 19 24a (8), x 25 7d (final syllable misunderstood for 8): *-ta* 3 pl. iv 5 5d (8), 34 1d (8). A slight doubt exists as to the neut. sing. in *-ā* from stems in *-an*, *-man*, *-van*. The form *bhū́mā* is found in i 61 14b (5C), 62 8a (8), 173 6c (fin.) and appears to be a quasi-dual on the analogy of the preceding *dyā́vā*: other forms are found in the text in i 69 3b (8), iv 2 16d (2T), vii 28 1a (2T), x 45 4b (2D), *129 1b (8), *142 2a (8), 176 1c (2D); whilst *nā́mā* is favoured by the metre in i 48 4d (2D), and *bráhmā* vii 24 4b (2T). Cf. § 166 v.

(ii) in particles: *áva*; vi 46 11b (6): *ihá*; iv 5 14c (8), 31 11a (4), x 178 1d (8): *ca*; i 77 2d (2T), iii 57 5d (8), viii 53 4a (10: the text has *cā́*, i.e. *ca ā́*): *caná*; i 84 20b (6): *ná*; i 147 3d (8) = iv 4 13d (the Saṁhitā has *nā́ha*, Pp. *ná áha*, TS. correctly *ná ha*), *vii 104 13a (init.), *x 34 8c (8): *prá-pra*; i 129 8a (2T): *ha*; iv 31 5b (2D), v 41 7d (2T). The text also has three times *nahī́ nú*, and twice *nahí nū́* at the beginning of the verse: *nahí nū́* is probably the correct reading throughout, namely in i 80 15a, 167 9a, vi 27 3a before consonants, and in *iv 18 4c, viii 3 13c before vowels (§ 173 iii). There are also occasional instances in compounds, as *iṣṭā-pūrtá* *x 14 8b.

176. In spite of numerous errors in detail, it remains the fact that the Saṁhitā text on the whole gives a true picture of the quantities even of the variant final vowels. Further, the bias it shews is readily explained by the examination of its usage in each class of words. For the long final vowels enumerated in § 158 the text only occasionally gives short quantity, and that chiefly at the end of the verse or distich, or before consonant-groups. In the case of the verbal endings in *-ā*, *-thā*, *-tā*, for which the poets preferred the long values, the text prefers the short values, which were no doubt established in the later period: and the short values are therefore introduced wherever the metre is favourable or indifferent. Similarly for *u*, *tú*, *nú* and *sú* the text prefers the

short values except in certain phrases. In the case of *adyá* and *ádha* the text appears to be in general agreement with the metre. In the words that are usually short the text only introduces the long vowel in the 'positions of protraction,' and there very irregularly.

The practice of the text has been elaborately investigated by Th. Benfey (*Die Quantitätsverschiedenheiten*, Göttingen 1874—1880) and J. Zubatý (*Der Quantitätswechsel*, Vienna Oriental Journal, 1888—1891). Only a very short summary of the results can be given here: in many cases more detailed information is given above. The chief practical importance of establishing the rules of the text (so far as it is possible) lies in the presumption that some of the exceptions represent an earlier recension.

(i) In the forms noted in § 158 the text usually gives the long vowel correctly, except before consonant-groups and at the end of the distich. The treatment of separate words differs slightly. Thus *enā*, *enā́* always have the long vowel, and *purudhā́*, *viśváhā* are only shortened before consonant-groups; whilst instrumentals in *-tī* are long before groups, but occasionally shortened when final. The perfect forms have the short vowel at the end of all verses, as have also *áthā* and *evā́*. In the positions 3T, 3D the text usually gives the long vowel correctly, but aorists in *-svā* are short, and sometimes *evā́* and *smā*. Before the caesura the perfect forms and *evā́* have the short vowel, but *smā* is given correctly: the aorists in *-svā* are also short, not only before the caesura, but also often in the positions 2T, 2D. In several positions the text gives gerunds in *-tyā*, *-yā*, but *-āya*, though all are treated by the poets in the same way.

(ii) In the very numerous occurrences of the verb-forms in *-ā*, *-thā*, *-tā* the text gives the long vowel correctly in the positions of Group A, in 2T, 2D, often in 2T and 2D, and sometimes in 7A. Otherwise it gives the short vowel, which should certainly be corrected in the very common position 4A, and probably also in 3TD, 4, 5B, and in final syllables. The neuter plurals are treated in the same way and need the same correction.

(iii) In the adverbs *u*, *tū́*, *nū́*, *sū́* the text shews a strong bias for the short vowel. In the positions 6, 8, 10 the long vowel is used correctly, but in the positions 3T, 3D (where a long vowel is urgently needed) the text gives the short vowel, and for *nū́* and *sū́* either lengthens arbitrarily a preceding vowel or substitutes a form in *-o*. In the positions 2T, 2D a long vowel is occasionally given: otherwise almost always the short vowel. But the apparently arbitrary exceptions *nā́* (initial), *nū́ cit*, *ū nú*, and *ū ṣú* are evidence of an earlier and more correct recension.

(iv) In the adverbs *ádhā*, *adyā́*, and *yádī* the long vowel is more freely recognized. It appears fairly regularly, not only in the positions 2T and 2D, but also in 2T, 2D, and less regularly in 4. On the other hand *ádha yád* appears always, without regard to metre.

For index to the symbols see p. 148.

(v) Of the imperatives in *-dhi*, *-hi* the text gives *śṛṇuhí*, *śrudhí*, *kṛdhí* correctly, but in the positions 2T, 2D otherwise inclines to the short vowel. In all positions other words have the short vowel, and, as it appears, correctly.

(vi) Vowels capable of protraction are written as long in the eighth place, perhaps correctly: the adverbs in *-trā* regularly so in the positions 2T, 2D, often in the positions 2T, 2D, but not elsewhere. The pronouns *yéna*, *kéna*, *téna* have the long vowel in about half the occurrences in the positions 2T, 2D, and occasionally in the position 2D.

The practice of the text gives us some insight into the editor's appreciation of the metre. The comparatively strict rules for short quantity in the positions of Group E he thoroughly understands: but the importance of the positions 3T, 3D, 5B entirely escapes him. Of the less strict preferences of Group B he exaggerates the importance of the long vowel in the positions 2T and 2D, and still more in 2T and 2D; whilst on the other hand he is unaware that the long vowel is preferable in the positions 4A, 4B, 4B, and 7A. It is not clear what view he takes of the position 4, nor whether he thinks that the positions before the caesura and at the end of the verse are preferably short or only indifferent. In the positions 3T and 3D he prefers the short vowel, but not to such an extent as to fail to give the true value to most of the vowels of § 158. Before a consonant-group a short vowel is almost invariably given: whether correctly or not, is a question which does not directly concern the metre. Generally, the editor shews exactly that knowledge of the metre which might be expected of a man thoroughly familiar with the text, who had yet never made an exact study of its mechanism, nor distinctly formulated his own principles of revision.

Occasionally we can recognize mistakes by the editor in the application of his own principles, as when in viii 12 17c, 13 7c he fails to recognize the Dimeter Uṣṇih metre, or when he applies the rule for consonant-groups before *tuám* x 61 22a, and *tuā́vān* i 30 14a, 189 6a. It is therefore impossible to regard the authority of the text as final.

177. In questions not connected with final syllables few difficulties arise. It must be noticed that syllables are long by position if the vowel is followed either (i) by *ch* (*cch*); (ii) by *lh*; or (iii) by *-nn* in the third person plural of secondary tenses and in the nominative singular of participles, but rarely elsewhere. The sounds represented by *ṁ ṁ̃ ḥ* also contribute to make length by position.

The following are examples:

diaúr āsīd utá cchadíḥ	*x 85 10b
nā́rāyā́so ná jálhavaḥ	viii 61 11b
úd abhrā́ṇīva stanáyann iyarti	vi 44 12a
sómaṁ śriṇanti matíbhiḥ suarvídam	ix 84 5b
víśvaṁ dṛlhám bhayata ájman á te	vi 31 2d

For index to the symbols see p. 148.

(i) The most important word containing *ch* is *áchā*, which in all cases has the metrical value of *ácchā*; and similarly we find always *gaccha-*, *pṛccha-*, *yaccha-*, *ácchidra*. This evidence outweighs the few instances in which *ch* appears to have the value of a single consonant, namely *uchát* i 48 3a (5), *cachadyāt* x 73 9b (9), *saháchandas* *x 130 7a (6A), *suchadíṣṭama* vii 66 13c (6B). The value *cch* is correctly given in the *devanāgarī* text wherever the sound occurs medially, and the writing *ch* may therefore be regarded as an error of transliteration: it is however convenient from the point of view of etymology.

(ii) *ḷh* is rare in the Rigveda, except in the participles *dṛḷhá*, *tṛḷhá*, in which the restorations *dṝḷhá*, *tṝḷhá* have been proposed on historical grounds. So far as the metre is concerned, these restorations are unnecessary, *ḷh* being always treated in Sanskrit alphabets as a double consonant.

(iii) Amongst forms in which *-nn* represents a double consonant are to be reckoned aorists like *átann* vi 61 9c (2D): the nominative singular in *-ṅṅ* as *sadṛṅṅ* has the same value, for instance in i 94 7a (10). Locatives such as *ájman*, *tásmin* must everywhere be restored for *-ann*, *-inn* of the text, and vocatives in *-an*, *-in* usually for those in *-ann*, *-inn*: but the final syllable of *maghavann* is always long by position, and *pū́ṣann*, *rájann*, *vṛ́ṣann* and *sahasāvann* usually, for instance in ii 28 9b (4A), iii 32 1c (8), vii 4 6c (8).

(iv) In such common sounds as *ṁ*, *m̐*, *ḥ* a large number of instances would be required to throw doubt upon the ordinary rule for position. Such instances are only found in the datives *máhyam*, *túbhyam*, *asmábhyam*, for which forms without the final *-m* are not uncommon in the text, and must also be restored as shewn above on p. 30. This restoration is not required in *i 50 13a or *126 6c, where the syllable occurs in the semicadence of epic Anuṣṭubh.

178. There are very few irregularities in the Saṁhitā text which affect individual words, and such as occur are of little historical importance.

The following list indicates the readings chosen for the purposes of this book as most probable:

áyuḥ: a neuter form *áyu* must be restored in i 37 15c (5), 44 6c (9), 89 9d (9), 116 10c (9), iii 49 2d (9), 62 15a (5), viii 18 18b (5), x 144 5c (9) 6c (9). Cf. the compounds *āyu-ṣák*, etc.

īm: *i* is to be restored occasionally in the popular Rigveda: *i 164 7a (7B) *16c (7B), *x 27 11d (7B), *125 4b (6A).

ī́śāna: *íśāna* is metrically preferable in i 61 15b (9), iv 16 11b (9), and in *iśānakṛ́t* viii 52 5b (5), 65 5b (5), 90 2b (5).

urviyā́: this form usually follows the caesura, and *uruyā́* is an attractive correction, which has been suggested on the analogy of *sādhuyā́* and other words. The metrical conditions do not allow us to trace this proposed form with certainty, since *urviyā́* is everywhere admissible: the form in the text is required in x 92 12a (8).

For index to the symbols see p. 148.

uruvyác: for *uruvyáñcam* we must restore *uruáñcam* in v 1 12d (7B); cf. †*víṣuañcā* § 166 iv.

kṣáya: for *kṣáyasya* vi 71 6c (6A) *ksayasi* is well suggested by H. Oldenberg. Cf. however iv 21 8a.

carā́thā stands in the text in i 66 9a (9), and *carā́tham* is required by the metre in i 68 1b (4B), and *carā́thām* i 70 3b (9) 7b (4B): all the passages need emendation.

chardís is always to be read without *r*, for instance in viii 9 1c (11). See also § 177.

ji 'conquer': the metre requires *jigivā́ṁs* in ii 12 4c (6A), 18 8d (6A), v 62 9d (6A), vi 19 7d (6A): but *jigīvā́ṁs* with the text in iii 15 4b (10) and preferably in x 78 4b (2T).

tṛtī́ya: a form *tritī́ya* making position is required in i 155 3d (3T), iv 34 4d (2T), ix 75 2d (2T), x 1 3b (8).

trí: *tisṝṇā́m* must be restored in the single occurrence v 69 2c (10).

das: for *dasat dāsīt* is metrically preferable in i 120 15a (10) and 139 5c (7A): cf. vii 1 21d.

dā́ś: an alternative form *daś* is suggested by the metre in i 76 1d (9), iv 10 4c (9), vii 3 7a (9), 29 3b (9), viii 103 4b (7).

nár, *nṛ́* 'man': in the gen. pl. *nṝṇā́m* is to be restored.

pavītár: *pavitár* must be restored, as found in the Sāmaveda and the Pada-pāṭha, in ix 4 4a (2D), 83 2c (7B).

pāvaká: *pavāká* is everywhere to be restored.

púruṣa, *pū́ruṣa*. Except in the forms *puruṣátā*, *puruṣatrā́*, *puruṣatvátā*, the metre always supports *pū́ruṣa*, for instance i 114 10a (8), *x 27 22b (8), *90 6a (2D).

barhiṣád: the reading in the text is preferable in ii 3 3d (6A), v 44 1b (6A); but *barhiḥ-sád* in vii 2 6c (2T), ix 68 1c (2T), *x 15 3c (2T) *4a (2T).

bṛhánt: a form *bṛhábhiḥ* is metrically preferable in iv 56 4a (6A), for which cf. *mahánt* below: and the forms *bṛhá-diva*, *bṛha-divá*, *bṛha-divā́* are metrically preferable to those in the text except in one passage, viz. x 66 8b (2T).

bhuriṣā́ḥ: read *bhūriṣā́ḥ* ix 88 2a.

mandín: *mandi* is to be restored in ix 58 1a 1c 2c 3c (always 5): cf. *mandím* i 9 2b, and see below on *vájrin*.

mahánt: the dual *mahánā* (or *mahā́ā*) and plural *mahátaḥ* (or *mahā́āḥ*) are suggested by the metre in v 41 13a (6A), vi 67 4c (6A). An instrumental *mahábhiḥ* stands in the text in vii 37 1d (7B) and must be restored in iii 36 1d (6A), iv 22 3b (7B), 41 2d (6A), vi 32 4b (7B).

mahimán: for *mahimnā́* we must restore *mahiná* i 59 7a (6A: see also § 151 i).

mṛḷ 'pity': *mṝḷ* is everywhere to be restored, as is made clear in particular by the derivative *mṝḷīká*, which always stands at the beginning of the verse, and never in Triṣṭubh cadence. The only occurrences unfavourable to the long quantity are iv 3 3b (6A), vi 50 12b (7A).

For index to the symbols see p. 148.

yaj: for *āyejé* read *āyajé* i 114 2c (9), x 63 7a (9) and perhaps vi 36 2a (4B).

yásmin: it is possible that a locative form *yásmi* should be restored before consonants in i 33 14a (9), 174 5a (9), iii 22 1a (7B), 49 1a (9) and *x 95 4c (9). See on *sásmin* below.

vajrín: a vocative form *vajri* is suggested by the metre in i 80 7b (5), viii 99 1b (5); see on *mandín* above.

virāṣā́h i 35 6b is supported by the metre, but seems to require emendation as regards the first syllable.

viśvádevān is probably to be restored for *víśvān dévān* in viii 10 2c (6A); cf. *x 125 1b.

śc at the beginning of words and in the latter element of compounds is to be read as *c*, as in *camnan* i 104 2c, and always in *áśva-*, *viśvá-*, *su-*, *hári-candra*.

śvas: read perhaps *śvásīti* for *śvásiti* in i 65 9a (2T).

san: for *sasavā́m̐s* we must restore *sasanvā́m̐s* throughout, as in vii 87 2b (10). There seems to be an exception in iv 42 10a (6A).

sásmin: a locative form *sásmi* should perhaps be restored in i 174 4a (9); see on *yásmin* above.

sā́nuni neut. pl. i 155 1c (3T) is quite consistent with the metre, but hardly sufficient evidence of the existence of a form in *-uni* instead of the usual form in *-ūni*.

stavā́n. This form occurs in the text in ii 19 5b (10), 20 5c (10), vi 24 8b (10). No such word is known in Sanskrit, and it is also strongly opposed to the metre: numerous emendations have consequently been proposed. The form *sátvā* satisfies all the conditions both of meaning and of metre, and I incline to restore this, not only in the passages named, but also in iii 18 4a (10), in which *stavā́n* appears to have been falsely corrected to *stutáḥ*.

han: for *hanyáma* read *hánāma* viii 21 12c (5A).

179. The historical investigation of quantitative change is rendered difficult by the fact that the metre only indicates the quantity with any certainty in about one-third of the occurrences. In these positions there are about 600 variations from the general rules, shewing about the same margin of choice which is allowed in the matter of hiatus (§ 131). In the majority of instances the historical changes are in the direction of shortening a long final vowel: in about one-half of these instances the vowel is regularly long, but the short vowel becomes more common in the later part of the Rigveda: in the remainder the vowel is regularly short, but traces of the long quantity are found in the earliest parts of the Rigveda. There are however instances of change in the opposite direction: in particular, the dual and locative forms before vowels

For index to the symbols see page 148.

are occasionally short in the earliest parts of the Rigveda, but later the long value admits of no exceptions. So far as these changes are evidence of the history of the Rigveda itself, they indicate that the hymns of Group I are its earliest part.

In the table (§ 180) long quantity is presumed for all variant vowels in the positions of Group A (§ 157), and also in the positions 2T, 2D, 4B: and short quantity for all vowels in the positions of Group E, and also in the positions 5A, 6A, and 6B.

(i) *Shortening of final long vowels.*

In this direction considerable change can be traced in the Vedic period, with the assistance of the table in the next section. In the forms of § 158 we have hardly any trace of the shortening in the metre, and but little more in the text: but the Pada-pāṭha forms shew that at a later period most of the forms had short final vowels. In the adverbs in *-ū*, *ádhā*, and *yádī*, as well as in the verb-forms in *-ā*, *-thā*, and *-tā*, we can trace with certainty the same process within the Rigveda itself: probably also in the imperatives in *-dhī*, *-hī*, and in compounds of *purū-*, *vasū-*. Whether such forms as *uṣā́sam*, however, are the oldest Vedic forms of the strong cases of *uṣás* is uncertain: in any case they do not survive the period of the Rigveda proper. The paradox of the existence side by side of the forms *enā*, *enā̆* but *yéna*, *téna* remains unexplained: we are not entitled to assert that *-ā* is the older ending. The accent of the adverb is probably of importance.

(ii) *Lengthening of final short vowels.*

Quite distinctly the statistics shew that the long final vowel in *adyā́*, in the verb forms in *-mā*, *-svā* (thematic), in the instrumentals of nouns in *-enā*, and in the paroxytone adverbs in *-trā* is (for the Rigveda) a comparatively late development, most common in the cretic period, when (as we shall see) the long syllable in the 8th place at least was most rigidly required. The occurrences taken together are, it is true, less than 150 in number: but they are unmistakeable, and can most naturally be explained as intentional revivals of archaic or supposed archaic forms.

(iii) *Developement of final* -ā *into* -o, -āv.

This change is connected with increasing strictness in the Rigveda in the question of hiatus. The oldest poems not only shew considerable liberty in the choice between hiatus and combination, but also where a final long vowel stands before hiatus a further choice between the full value and shortening. But in the greater part of the Rigveda final *-ī*, *-ū* are regularly short before dissimilar vowels, whilst the duals and adverbs in *-ā*, if used with hiatus, retain the long quantity. In the popular Rigveda we observe a series of forms which formerly ended in *-ā*, such as the duals, *áthā* and *mā́*, regularly used before hiatus and written in *-o* or *-āv*, the two endings being metrically equivalent: and there are traces of similar change in locatives of *-i* and *-u* stems, in the perfects of verbs in *-ā* (as *paprā́*, *papraú*) and in words ending in *-ai*

and *-au*, which have a syllabic increase to *-ā u*. These changes, so far as the evidence of the Rigveda goes, are of a phonetic character: and the very different explanations given by the writers on comparative grammar are not easily reconciled with the facts as given in detail above.

(iv) *Protraction of final vowels of stems.*

The amount of material available in the Rigveda is too small and not sufficiently homogeneous to lead to historical conclusions. Amongst final stem-vowels perhaps a majority have historical justification; and are therefore found in the earlier parts of the Rigveda: but phonetic lengthening is an increasing force, and is found at work on a still larger scale in the later history of Sanskrit (J. Wackernagel, *Altindische Grammatik*, §§ 41–43).

To the wider historical questions suggested by the changing quantities of the Rigveda only slight reference can be made here: a summary of the widely differing views of the writers on comparative grammar will be found in Wackernagel's *Altindische Grammatik* § 266 c. Variant final vowels are found in Latin also on a large scale, and are attributed to the shifting of the accent away from the final syllable, with consequent shortening. According to this view the pre-classical writers of Latin comedy shew the later historical facts, whereas the classical writers almost everywhere restore the archaic long vowels, contrary to the ordinary pronunciation, for instance in *rēdeō*, *ámā*. This example serves to emphasize the technical and, to some extent, arbitrary character of the sharp distinction usually drawn by the poets between long and short vowels. When the Rigveda indicates a long vowel in the neuters plural in *-ā*, *-ī*, *-ū* it is perhaps faithfully recording an earlier stage in the language than that indicated by the occasional appearance of *-a*, *-i*, *-u*. But that the verb-forms in *-ā*, *-thā*, *-tā*, *-dhī* are in any absolute sense older than the forms in *-a*, *-tha*, *-ta*, *-dhi* we cannot venture to affirm on the authority of the Rigveda: it can only be said that the oldest Vedic writers most freely use the long vowels.

Many flexional endings employ forms with long and short final vowels side by side, and it is remarkable that the poets should use as regularly as they do a perfect in *-mā* but past tenses in *-ma*, an aorist imperative in *-svā* but a thematic imperative in *-sva*, an adverb *enā́* but instrumental forms in *-ena*. The analogy of Latin might incline us to think that the long vowel is in all cases the older form: or again we might look to the accent as the original cause for the discrimination. But even within the Rigveda the shiftings of quantity cannot be systematically connected either with the position of the accent or with the effect of neighbouring heavy or light syllables. Only on a broad view of the whole evidence it may be said that the shortening of long final vowels is a phonetic tendency of early Sanskrit, and that the long vowels of the Saṁhitā text are not as a rule artificial protractions on metrical grounds, but imperfect records of an older stage of the language.

180. History of Quantitative Change in the Rigveda.

Refer to §	Periods		Arch.	Stroph.	Normal	Cretic	Pop.
	Units of bulk		1·9	·9	1·8	1·1	·9
	All decreasing variations	422[1]	199	73	93	34	23
	All increasing variations	365	71	37	74	70	113
	Ratio		26	34	45	67	84
	Decreasing Variations:						
160	*tū́*	17	1[2]	2	5	4	0
,,	*nū́* (with *nū́ cit*)	35	11	1	5	3	1
,,	*ū́*	51	14	9	5	5	3
,,	*sū́*	38	9	4	6	2	3
161	*ádhā*	45	11	10	3	4	7
,,	*yádi*	14	4	0	3	0	2
162	Imperative in *-uhī*, *-hī*, *-dhī*	36	9	9	3	1	4
166	Compounds in *purū-*, *vasū-*	39	11	14	2	1	0
170 i	Duals in *-athe*, *-ate*, etc.	28	7	11	3	0	1
,, ii *a*	*uṣā́sam*, etc.	24	2	7	4	6	0
,, ii *c*	Forms in *-manam*, *-vanam*, *-saham*	14	5	2	1	0	0
,, ii *e*	Locatives in *-av*	18	1	2	6	4	0
172	*-ā* short before hiatus	38	13	4	3	3	1
174	Duals short before hiatus	25	8	4	2	0	2
	Increasing Variations:						
158	Gerunds in *-tya*, *-ya*	4	0	0	1	0	3
159	Imperative in *-a*	41	2	8	4	7	16
,,	2 pers. pl. in *-tha*, *-ta*	43	8	7	4	2	13
160	*u*	61	5	6	7	10	24
161	*yádi*	14	1	1	1	0	9
161	*adyā́*	21	1·5	1	3	7	3
163 i	1 pers. pl. in *-mā*	30	4·5	3	3	9	2
,, ii	Perfect in *-thā*, *-ā*	25	3	2	3	8	3
,, iii	Imperative in *-svā* (thematic)	10	2	0	1·5	5	0
,, iv	Instrumental in *-enā*	25	1·5	1	4	5	7
,, v	Adverbs in *-trā*	37	3	2	4	6	16
171 v	*ā u* for *-ai*, *-au*, *-āḥ*[3]	32	3	6	3	2	16
172 ii	*-o* for *-ā* before vowel[3]	22	1·5	4	1	2	12
163 vi	*yéna*, *téna*, etc., protracted	37	7	7	4	2	8
,, vii	Protraction in compounds	56	10	10	7	10	4

[1] This column shews the absolute number of variations.

[2] From this point the figures shew the proportional number of variations for 5000 trimeter verses.

[3] In any part of the verse.

181. TABULAR EXPLANATION OF THE SYMBOLS CORRESPONDING TO THE VARIOUS POSITIONS IN THE VERSE.

Symbols		Position	Quantity	
Trim. v.	Dim. v.		Regular	Preferable
In.	In.	Initial syllable.	[indifferent]	
2T	2D	2nd syll., the 3rd being long.		long
2T	2D	,, ,, ,, short.	long	
3T	3D	3rd syll., the 2nd being long.	[indifferent]	
3T	3D	,, ,, ,, short.	long	
	3E	3rd syll. in epic reopening.	long	
	4	The fourth syllable.		long
4A		4th syll., followed by caesura.		long
4B		4th syll., the caesura following a long fifth syllable.		long
4B		4th syll., the caesura following a *short* fifth syllable.	long	
	5	The fifth syllable.	short	
	5G	5th syllable in Trochaic Gāyatrī.	[indifferent]	
5A		5th syll., following the caesura.	short	
5B		5th syll., followed by the caesura, the fourth syllable being long.	[indifferent]	
5B		5th syll., followed by the caesura, the fourth syllable being *short*.	long	
	6	The sixth syllable.	long	
6A		6th syll., after early caesura.	short	
6B		6th syll., after late caesura.	short	
	7	The seventh syllable, not being final.	short	
	7G	7th syll. in Trochaic Gāyatrī.		long
	7E	7th syll. in epic semicadence.		long
7A		7th syll., after early caesura, the sixth syllable being short.		long
7A		7th syll., after early caesura, the sixth syllable being *long*.	short	
7B		7th syll. after late caesura.	short	
8		The eighth syllable.	long	
9		The ninth syllable.	short	
10		The tenth syllable.	long	
11		The eleventh syllable, not being final.	short	
Fin.	Fin.	The final syllable.	[indifferent]	

In trimeter verses containing rests (decasyllabic and defective verses) the syllables following the caesura are numbered to correspond to the ordinary rhythm: the 'rest' is therefore counted as a syllable.

The quantity is tabulated as 'regularly' long or short when it is so in nine cases out of ten or thereabouts: as 'preferably' long or short when it is so in about three cases out of four. For a more precise statement in the case of final vowels see p. 111.

The position of a final vowel when followed by a consonant-group is not denoted by any of the above symbols, but by GR.

This table does not include all possible positions in Vedic verse, but only those that are of practical importance.

CHAPTER VII.

DIMETER VERSE.

182. THE Rigveda contains some 15,000 dimeter verses, which make up about one-third of its whole bulk. The general character of dimeter verse and its principal varieties have already been described in §§ 18–41 above: its distribution amongst the 'homogeneous groups' is shewn in § 114. The statements already made, which will form the basis of the discussion in the present chapter, may be shortly recapitulated as follows:

(i) the general type of dimeter verse follows a metrical scheme of an iambic character, namely ⏑̄ – ⏑̄ – | ⏑ – ⏑ ⏑̄, variations from this scheme being comparatively common in the opening of the verse and occasional in the cadence. Verses of this type are found (*a*) in the lyric metres which prevail in Group I and are fairly common in the other groups of the archaic and strophic periods, and in which trimeter and dimeter verses are combined in many different arrangements, (*b*) in Anuṣṭubh stanzas, chiefly in Group II (Atri and Vimada hymns), and less often in Groups III and V, and (*c*) in Gāyatrī stanzas in all parts of the Rigveda, but especially in Groups V, VI and VII;

(ii) the 'Trochaic Gāyatrī' stanza substitutes a trochaic rhythm in the cadence, and is found most frequently in the Kaṇva hymns (Group V); and

(iii) the 'epic Anuṣṭubh' stanza consists of two pairs of dimeter verses, in each of which the cadence of the first verse and the opening of the second approximate to the rhythm ⏑̄ – – ⏑̄.

In order to appreciate fully the history of dimeter verse, it is necessary to replace these general statements by definite measurements. For this purpose six groups of hymns are selected

for comparison in the table in § 185. These groups correspond generally to the 'homogeneous groups' defined in § 91, but are subject to the further restriction that each of them consists entirely of hymns in which dimeter verse appears in the form most characteristic of its group. Consequently Group I is represented exclusively by its hymns in lyric metres, Group II by its Anuṣṭubh hymns, Groups VI and VII by their Gāyatrī hymns: the popular Rigveda by the hymns and fragments in which Anuṣṭubh is used without the admixture of Paṅkti or Mahāpaṅkti. Trochaic Gāyatrī, however, is represented by all the hymns composed mainly in that metre, without regard to the previous grouping: the larger part of these hymns belong to Group V. For epic Anuṣṭubh the forms which appear in the odd and even verses are tabulated separately.

The hymns tabulated in § 185 include rather less than half the dimeter verse of the Rigveda, but they are quite sufficient in number to illustrate the general character of the different kinds of verse; whilst there is an obvious advantage in adopting every precaution for the homogeneity of the groups. In Group I hymns in Bṛhatī-Satobṛhatī are not included, because this metre is common to Groups I and IV: whilst Groups III, IV, VIII, and IX are altogether omitted for the present, because they contain comparatively little dimeter verse, and no distinctive metres.

For Trochaic Gāyatrī it is necessary to disregard the grouping of § 91, on account of the small amount of verse composed in this metre. The list of hymns is given in § 197.

In metres other than epic Anuṣṭubh the rhythm of the different verses in the stanza is approximately but not exactly the same: see below § 186 (last paragraph).

183. The opening and cadence of dimeter verse appear to be independent, and may therefore be discussed separately. The quantity of the first and last syllables being indifferent, each part of the verse has eight possible forms. In the opening three of these forms are relatively common, and may be distinguished as the *normal* form (≅ – – –), the *iambic* form (≅ – ⏑ –), and the *syncopated* form (≅ ⏑ – –): in all of these forms the fourth syllable is long. The 'normal' opening, as appears from the table, is predominant in every form of dimeter verse, usually including rather more than one-third of the whole number of verses. The 'iambic' opening is almost equally common with it in the early Anuṣṭubh group, and again in the odd verses in epic Anuṣṭubh: but in the other groups it is distinctly less common,

and in the 'reopening' (§ 41) of epic Anuṣṭubh it is only rarely found. The 'syncopated' opening is rare in the early Anuṣṭubh and in the opening of the odd verses in epic Anuṣṭubh, but in the Gāyatrī groups it is comparable in frequency with the iambic opening, and in the reopening of epic Anuṣṭubh it is more than three times as common.

There are three corresponding forms with short fourth syllable: of these the forms ≘ – – ◡, ≘ ◡ – ◡, are each about one-third as common as the corresponding forms above, except in the reopening of epic Anuṣṭubh, in which they are relatively much more common: the remaining form ≘ – ◡ ◡ is only about one-sixth as common as the corresponding iambic form, with the exception (as usual) of the reopening in epic Anuṣṭubh.

The forms of the opening which contain consecutive short syllables in the second and third places may be considered as *irregular*. They are not common in any part of the Rigveda, and least of all in the Gāyatrī and epic Anuṣṭubh groups.

A division into feet of two syllables is not traceable in the Rigveda, and therefore the usual terms applied to the Greek and Latin classical metres are unsuitable. There is some practical convenience in speaking of an *ictus* which falls normally on the even syllables, but is transferred from the second to the third in the 'syncopated' form: and also in speaking of the 'general iambic rhythm' of the verse as a whole: but it must not be assumed that the ideas which these words connote were present to the Vedic poets.

The division, however, into 'members' of four syllables each seems to be fully established. The complete change of cadence found in Trochaic Gāyatrī has no effect upon the opening, except slightly to increase the frequency of all the less regular forms: whilst the change of rhythm in the reopening of Anuṣṭubh verse is accompanied, on the contrary, by increased strictness in the cadence. Even the adjacent fourth and fifth syllables appear to be without effect one on the other: for in the comparatively few cases in which the fifth syllable is long, the fourth syllable is also long in the usual proportion of three-fourths or more of the instances.

The opening of epic Anuṣṭubh corresponds almost exactly to the opening in the lyric metres, without the comparative preference for the syncopated form shewn by the Gāyatrī groups. In the reopening the distaste for the iambic and irregular forms is more marked than the preference for any special forms: but the three most common forms are those in which two out of the three distinctive syllables are long.

Of the irregular forms ≘ ◡ ◡ – is ten times as common as ≘ ◡ ◡ ◡, and therefore the former form in the first three groups is not very markedly less common than either of the forms ≘ – ◡ ◡, ≘ ◡ – ◡. More strictly therefore we should say that ≘ ◡ ◡ ◡ is irregular

throughout the Rigveda, and ≏ ◡ ◡ – in the Gāyatrī and epic Anuṣṭubh groups.

All investigators are agreed that the quantity of the first syllable is indifferent under all circumstances. According to my own calculations, a long syllable is more common in this position, in the proportion of 11 to 10: there is perhaps a slight natural excess of long syllables in the language.

184. Except in Trochaic Gāyatrī and the 'semi-cadence' (§ 41) of epic Anuṣṭubh, there is only one regular form of cadence in dimeter verse, namely the iambic form ◡ – ◡ ≏. In the lyric and early Anuṣṭubh groups all the variations from this standard taken together hardly amount to one-tenth of the whole number of instances: in the Gāyatrī groups they are only one-thirtieth, and finally in the full cadence of epic Anuṣṭubh only one-hundredth part of the whole. In every one of the groups the variation which differs from the iambic form only by shewing a short sixth syllable is about as common as all the other variations taken together.

In Trochaic Gāyatrī the most common forms of the cadence have trochaic rhythm, but the length of the seventh syllable is of more importance than that of the fifth. The iambic cadence is fairly common; the forms – – ◡ ≏ and ◡ ◡ ◡ ≏ are rare.

In the semi-cadence of epic Anuṣṭubh the iambic form is still the most common, whilst the trochaic form is among the rarest: the rhythm therefore has little or nothing in common with Trochaic Gāyatrī. But whilst every possible form is permitted, the most common after the iambic form is ◡ – – ≏, and next to it – – – ≏; that is, the two forms in which both the sixth and seventh syllables are long.

Catalectic and heptasyllabic verses are much more common in Trochaic Gāyatrī and among the odd verses of epic Anuṣṭubh than elsewhere.

It is generally agreed that the quantity of the final syllable is in all cases indifferent. No exact method of measurement is available, as position is indeterminate.

The special cadence of Trochaic Gāyatrī can most easily be explained as borrowed from Triṣṭubh metre. This explanation would also account for the comparative frequency of catalectic verses in this metre. It is therefore convenient to treat 'catalectic' verses as shewing a variation of cadence, and the statistics indicate that 'heptasyllabic' verses should be treated in the same way.

185. TABLE SHEWING THE DISTRIBUTION OF THE VARIATIONS IN DIMETER VERSE.

Groups	Lyric I	Anuṣṭ. II	Troch. Gāyatrī	Gāyatrī VI	Gāyatrī VII	Epic Anuṣṭubh Odd vv.	Epic Anuṣṭubh Even vv.
Number of verses	1275	1068	474	1578	1424	551	550
The openings:							
Normal opening, ⏑̄ – – –	392	371	329	391	336	368	317
Iambic ,, , ⏑̄ – ⏑ –	287	337	272	282	256	307	50
Syncopated ,, , ⏑̄ ⏑ – –	114	111	144	155	184	111	189
⏑̄ – – ⏑	96	73	117	71	88	103	209
⏑̄ – ⏑ ⏑	39	34	46	33	54	33	114
Syncopated, ⏑̄ ⏑ – ⏑	42	39	46	46	61	49	103
Irregular openings	29	35	46	22	21	29	18
The cadence:							
Iambic cadence, ⏑ – ⏑ ⏑̄	920	892	153	974	962	403	991
,, (with long fifth) – – ⏑ ⏑̄	6	12	15	6	4	82	5
,, (with short sixth) ⏑ ⏑ ⏑ ⏑̄	42	56	25	11	20	62	4
Irregular cadence:							
Trochaic, – ⏑ – ⏑̄	3	2	313	0	5	24	0
Syncopated, ⏑ ⏑ – ⏑̄	4	4	213	1	3	44	0
Other forms	12	22	252	4	5	343	0
Catalectic verses	10	8	21	3	0	31	0
Heptasyllabic verses	3	4	8	1	1	11	0

NOTE. All the figures in the body of this table are proportional to a bulk of 1000 verses.

186. The general rhythm which is found in lyric, early Anuṣṭubh, and Gāyatrī verse, and also as regards the opening in Trochaic Gāyatrī and in the odd verses of the epic Anuṣṭubh and as regards the cadence in the even verses of epic Anuṣṭubh, may be distinguished as the *normal dimeter rhythm* from the special forms found in the cadence of Trochaic Gāyatrī and of the odd verses of epic Anuṣṭubh, and in the opening of the even verses of epic Anuṣṭubh. In some particulars, as in the use of the openings ⏑̄ – – –, ⏑̄ – – ⏑, ⏑̄ – ⏑ ⏑, the normal rhythm is almost exactly the same in every group; but in the remaining particulars there are differences which, if not striking, are at least too large to be the work of chance. These may be summarized in the two contrasts, that (i) in the openings of early Anuṣṭubh the iambic form is more than twice as common as the two syncopated forms together, whilst in the Gāyatrī of Group VII it is only equally

common, and that (ii) in the early Anuṣṭubh hymns irregularities either of opening or cadence are found in 15 verses in each 100, whilst in the Gāyatrī of Group VI they are only found in 5 verses in each 100. In both points there is approximate agreement between the lyric and Anuṣṭubh groups on the one hand, and the two Gāyatrī groups on the other, and the change seems therefore due to time rather than to metre. We have therefore the presumption of two historical tendencies, which may be shortly called (i) *the increase of syncopation,* and (ii) *the diminution of irregularities.* We proceed to trace the progress of these tendencies by examining them in several small groups of hymns which together include nearly all the dimeter verse of the Rigveda.

The groups chosen are 27 in number, and they are selected on the same principle as the larger groups in § 185, namely so as to be homogeneous both in period and metre. The groups contain on the average about 500 verses, but some of them are much smaller: in this way it is possible to bring almost all the dimeter verse in the Rigveda under review, though there are a few hymns in which the metres are so mixed as to elude classification. Of the 27 groups 20 use exclusively the normal dimeter rhythm, and 7 have one or other of the special rhythms.

The groups are composed as follows:

Archaic period: (1) Uṣṇih, i 79 4–6, 84 7–9, 92 13–18, v 40 1–3, 51 5–10, 72, 78 1–3, vi 43, 51 13–15, viii 12, 13, 15, 18, 23–26, 98 1–6, ix 102–106; (2) Atyaṣṭi and allied metres, i 127–139, v 87, ix 111; (3) Kakubh-Satobṛhatī, v 53, viii 19–22, 98 7–12, 103, ix 108; (4) Uneven lyric metres, i 88, 120 1–9, v 24, x 22, 93, 105, 132; (5) Anuṣṭubh of bk v, and also i 84 1–6, 158 6, 175 2–5, 176, ii 5, 41 16, 17, vi 2 1–10, 14, 42 1–3, 44 1–6, 59 7–10, viii 69 1–3, 7–16, 70 14, 74 13–15, 89 5–7, 95, ix 98–100, 101 4–16, x 21, 24 1–3, 25, 26, 143; (6) Bṛhatī-Satobṛhatī, i 84 19, 20, v 56, vi 46, 48, viii 17 14, 15, 27, 60, 61, 66 1–14, 69 17, 18, 70 1–12, 71 10–15, 77 10, 11, 78 11, 87–89 4, 90, 97 1–9, 99, 101; (7) Gāyatrī of Group I, viii 14, 17 1–13, 28, 31 1–14, 43–45, 102 1–18; (8) Gāyatrī of Group II, i 2 4–6, 3 1–3, 7–12, ii 41 1–9, viii 38, 92, 93, ix 101 1–3, and in bk v and viii 60–79; (9) Gāyatrī of Group III, in i 74–93 and vi; also i 172, viii 80 1–9, 82–85; (10) Trochaic Gāyatrī (see § 197 i); (11) Paṅkti and Mahāpaṅkti, i 80–82, 84 10–12, v 6, 75, 79, viii 31 15–18, 62 1–6, 10–12.

Strophic period: (12) Bṛhatī-Satobṛhatī, in i 36–50, vii, viii 1–11, 33 1–15, 49–54, and ix 107; (13) Gāyatrī, i 14, 27 7–9, 30 1–6, viii 32, and in the sections just named; (14) Trochaic Gāyatrī (see § 197 ii).

Normal and cretic periods: (15) to (20) Gāyatrī in six groups, as shewn in the table; (21) lyric hymns and verses in bks iii and iv (see § 94 i); (22) Anuṣṭubh etc. of the normal period, i 10, 11, iii 13,

21 2, 3, 22 4, 53 12, iv 7 2–6, 37 5–8, 47, 48, 57 1, viii 39–41, 42 4–6, 47 1–12, x 131 4, 133, 134; (23) Anuṣṭubh etc. of the cretic period, i 28 1–6, 29, 105 1–6, 9–18, 142, iii 8 1–9, x 62 5, 8, 9, 176.

Popular Rigveda: (24) Scattered lyric verses (see § 94 i); (25) Gāyatrī, i 23 16–18, 93 9–11, 97, iii 28, 52 1–4, viii 33 16–18, 102 19–22, x 9 6, 7, 57, 60 1–5, 101 4, 6, 119, 153, 158, 175, 186, 189; (26) epic Anuṣṭubh hymns and fragments, see § 198 ii and iii; (27) hymns in mixed Anuṣṭubh, Paṅkti and Mahāpaṅkti, see § 198 i.

In the Anuṣṭubh groups the variations in the odd and even verses are distinguished throughout: where Paṅkti and Mahāpaṅkti are mixed with Anuṣṭubh the additional verses added to the respective distichs are reckoned as even verses.

For other metres this distinction is not made in the table. In all the lyric metres irregularities are twice as common in verses beginning a distich as in those concluding it: in Gāyatrī those in the first, second, and third verses are respectively in the ratios of 5, 3, and 2, in all parts of the Rigveda. As to verses of four syllables see § 192.

187. With regard to the developement of syncopation it appears from the table in § 195 that in the archaic period the Uṣṇih, Kakubh-Satobṛhatī, and uneven lyric groups are substantially in agreement with the early Anuṣṭubh hymns: whilst the Atyaṣṭi and Bṛhatī-Satobṛhatī hymns, and the Gāyatrī hymns of Group III, do not widely differ from them. In the strophic period the Bṛhatī-Satobṛhatī and Gāyatrī hymns, and in the normal period the Gāyatrī hymns of ix 1–60, do not widely differ from the early Anuṣṭubh hymns. In all the groups named, then, the iambic forms preponderate largely over the syncopated forms.

On the other hand the syncopated forms are relatively common in two of the Gāyatrī groups and in the Paṅkti-Mahāpaṅkti hymns of the archaic period, and in all the groups of the normal and later periods except in ix 1–60.

Although the increase of syncopation is therefore not equally observable in every group of the normal and cretic period, yet it is very marked in the hymns of these periods considered as a whole. This increase appears to continue in the popular Rigveda, so far as can be judged from the small amount of verse in the lyric metres and in Gāyatrī: for in groups 24 and 25 the syncopated forms decidedly outnumber the iambic forms.

The occurrences of the iambic and syncopated openings are far too numerous to be recorded separately: but more detailed information is given in the 'Table of hymns' at the end of the book.

188. As regards irregularities in the opening the groups of the archaic period shew great uniformity, the irregularities being generally about 3 per cent. of the whole number of verses. In the strophic, normal and cretic periods the proportion is generally much smaller, but in the popular Rigveda it increases. In Anuṣṭubh irregular forms are generally more common in the odd than in the even verses. As the variation is in all cases between narrow limits, it is of little importance in comparing the groups.

Irregularities in the cadence shew much greater variation. In the archaic period departures from the normal rhythm reach the proportion of 38 per cent. in the uneven lyric hymns, so that the cadence in this group must be considered as constituting a special type; it is discussed further in § 196. In the odd verses of early Anuṣṭubh, again, the variations reach 13 per cent.: the general average of the archaic period is 7 per cent., whilst the hymns in Gāyatrī, Paṅkti, and Mahāpaṅkti are much more regular. In the strophic period the average is only slightly less. Later we find that the two Soma groups ix 1–60 and 61–67 shew an extreme regularity, whilst the Kuśika groups i 1–30 and iii do not greatly differ from the standard of the earlier periods. In the Anuṣṭubh hymns of the cretic period irregularities in the opening of the odd verses are many times more common than in the even verses. In the lyric and Gāyatrī hymns of the popular Rigveda irregularities are again common.

The irregularities of the opening (≍ ⏑ ⏑ ≍) are substantially of the same type as the chief irregularity of the cadence ⏑ ⏑ ⏑ ≍: but the latter occurs the more commonly. If language appropriate to the classical metres may be permitted, we should say that in each case a short syllable bears the *ictus*. But in detail there is a remarkable difference. In the opening the short second syllable which bears the ictus is very often one which contains a final vowel: in the cadence the short sixth syllable is almost always an initial syllable.

For the cadence of hymns in the uneven lyric metres see below, §§ 191, 196.

For the 'short syllables which bear the ictus' a quantitative explanation has often been sought, but as it would seem, wrongly. The final vowels found in the second place have been thought, either for some specific reason or merely as final vowels, to have some special suitability for positions which call for a long syllable: but if this were

so, we should find them used also in the third place to make up syncopated openings, and in the sixth place: whereas they are extremely rare in both positions. Again the initial syllables which occur in the sixth place have been supposed to have some special affinity to long vowels, and it has been noticed that the same initial syllables frequently recur in this position. But it has not been shewn that in any case any very large proportion of the occurrences is found in the sixth place: and as in the previous cases, it is noticeable that these syllables are very rarely indeed found in the second or third place of an irregular opening.

It is of the essence of quantitative length that it determines the position in the verse, and is not determined by it: and by this test all the syllables in question are genuine short syllables. In the lists of occurrences, however, attention is called to the special forms and words which have suggested a quantitative explanation.

If we consider that irregularities of both kinds are most common in the earliest parts of the Rigveda, it becomes probable that their later use was largely due to reminiscence, not indeed of the older practice as such, but of individual instances of it: and this may account for the apparently arbitrary difference between the two irregularities. At the same time a reciter would be tempted to give an artificial intonation to words so occurring, and this is probably represented in the text by the long vowel or form in *-o* for which in many cases we have seen reason to restore a final short vowel (§§ 167 iii, 171 iv, etc.).

189. The irregularities in the opening are about 350 in number. In one-third of the instances the second syllable contains a short final vowel, or *-a* as representing final *-aḥ* or *-e*; but only in some 20 instances is the third syllable of this character. In several instances the text gives a long final vowel in the second place, or substitutes *-o* for final *-a* (§ 171 iv). In addition there are about 50 instances of uncertain or 'protracted' final vowels (§§ 162, 163) in the second place where the third syllable is short.

The occurrences may be grouped as follows:

(i) The second syllable contains the final vowel of a word or of the prior element of a compound, or *-a* representing final *-aḥ* or *-e*: i 4 3c[1], 10 4b[2] 4c[3], 13 11a[4], 22 2a 18a, 23 15a[5] *24b, 28 2b[6], 30 20a[7], 37 13a, 74 6a[8], 81 2a, 91 13c[1] 15b, *93 3c, 105 5c[1] 6a[1] 15b, 127 10d[9] 11d, 129 3c[10] 8e[1], 130 3g[1] 5c, 134 6d[5], 142 11a[4], 158 6a, 175 1a, 187 4a; ii 6 4b[11] 8b, 7 2a[1], 41 †10b[12]; iii 24 2a[7], 51 11a[7]; iv 9 4b[5] 5a 6b, 30 8b, 31 †4a[12] 5b[13], 32 11b, 52 1c[1] 3a[14] 6c[1]; v 6 9c[5], 19 2b, 20 4c[1], 27 4a[7], 35 3a[7], 50 2b[8], *51 14c, 52 5b[1] 8b, 61 3c 4c, 74 6a, 82 7c 9c[8], 87 6d[1]; vi 2 10a, 16 25b, 45 31a[6], 47 23c[15] 24a[16], 48 12b[1], 56 6b[7], 59 9c[1], 61 11b, *75 12c[1]; vii 32 †24a[12]; viii 2 27a 36c[1], 4 11d[8], 5 14a, 6 25b[1] 31c[5] 47a, 7 10a, 12 27b 31b[1], 13 9a[5] 12a 28c[5], 16 4a, 21 9a[1] 15a[7], 22 9a, 24 9a 14a[17] 30c[1], 26 11b[5], 27 15b[7], 28 5c[18],

30 1a[19], 32 10b 17a[1] 19c, 33 13b *17c[5], 34 1c = 2c = 3c[1], 46 19b 22e[16] 27a[7], 54 7a, 56 1b[1], 61 16b, 65 5a, 68 1d 10c, 69 13a, 72 4a 12a[1], 74 4d[1] 7b[7] 7c, 78 1b, 79 1b 9d[1], 81 8a, 83 7a[6], 88 5a, *91 3b[6], 92 2c[1], 93 20a 34a[1], 98 5a[2], *102 19a[19]; ix 3 7a[20] 8a[20], 9 7c, 15 1a[20] 2a[20] 3a[20] 6a[20], 23 3b[1], 27 1a[20] 3a[20], 28 2a[20] 4a[20], 57 4b[5], 61 3a[10], 62 1a[7] 11a[20], 63 4a[7] 9b[1], 67 9c[2], 99 4c[5], 100 1a[12], *114 3a; x 26 2a 5b, *58 7a[7], *86 20a[3], 93 13c, *97 3b *17a[4], 102 1b[1], *119 6a[19] *11a, 126 2a, 127 7c[1], 132 2d[2], *137 6b[1], 144 3b, 171 2b[1], *172 3a, *174 2c[2], *186 1b.

[1] Final *-a* or *-o* for *-aḥ*. [2] *abhī*. [3] *-a* neut. sing. of stem in *-an*. [4] *áva*. [5] *utá* (text *utó*). [6] *ádhi*. [7] Final *-e* before vowel. [8] *ca*. [9] *práti*. [10] *pári*. [11] *vásupati*. [12] *abhī* (text *abhī*). [13] *ha* (text *hā*). [14] *utā*. [15] *dáśa* (text *dáśo*). [16] *dáśa*. [17] *úpa* (text *úpo*). [18] *saptá* (text *saptó*). [19] *nahī*. [20] *eṣá*.

(ii) The third syllable contains a similar final vowel: i 8 9b[1], *23 16b[1], 26 5a 9b, 84 2b, 86 7b[1], 129 1c, 142 4a[1], 172 1c[1] 2b[1]; *iv 57 5b; v 5 3a[1], 67 1c 2b †5b[3], 71 1b 2b 3b; vi 44 1a, 45 26b; vii 66 3b 8b; viii 19 23c[1], 31 5b[1], 47 1b, 62 2a[1], 67 4b, 69 11c[1], 93 9b[1]; x *90 2a[1], 126 2b, *146 6a, *158 1b[1].

[1] Final *-aḥ*. [2] *abhī*. [3] reading *váruṇa*, § 166 i.

(iii) Other instances: i 5 1b, 12 4a 7c, 16 4b, 25 5b, 37 2a, 38 9c, 42 3c, 46 12a, 84 4b, 105 6b, 127 7g, 128 1e, 130 4d, 137 2g, 150 2a; ii 8 5a; iii 62 10a; iv 32 24b, 37 5a 6a; v 7 2d 3a 7d 8b, 18 5e, 27 4c, 35 8b, 39 4c, 52 3c 10a, 65 4d, 66 1a 2b, 68 4a, 74 1c 4d, 82 1a, 86 2a, 87 8d; vi 16 19a, 45 17a, 48 5b 14b, 54 8b; vii 32 7b 15b 20a, *55 5d, 59 9a, 66 7c 12d, 96 1b; viii 2 3b 9a 26c, 4 14b, 5 35c, 6 46a, 8 23a, 11 2a, 13 2a, 18 7b, 19 5a 5c 14b, 22 7b, 23 4b, 24 6b, 25 14b 19b, 26 24b, 31 12a 16a, 33 6a 14b, 36 7c, 37 7c, 41 4a 4d, 45 31a 34b, 46 4b 8d, 62 4d, 66 8b, 69 5a, 71 2c 8b, 72 8a, 83 3b 3c, 84 2a, 89 5c, *91 1b, 92 1b 8c, 93 14a, 94 1a, 101 5b, 102 13b *19b, 103 3b; ix 7 1b, 12 9a, 13 2b, 14 6c, 17 4a 8c, 23 3a, 24 3a, 63 21b, 64 20b, 65 3a 14a 30a, 66 2b 20a, 67 14a, 98 2c, *112 3a, *113 6b; x *59 8d = *9e = *10e, *85 35a, 93 12c, *97 5d *15a *22a, *136 3a *6a, *141 5a, *145 6c.

(iv) 'Protracted' or other vowels of doubtful quantity are found in the second place in dimeter verse as follows: i 22 4b, 25 8c 9c, 27 3c[1], 36 15a[1], 42 5c, 50 6a, 80 3a[1], 129 9b[1], *133 2c[1]; iii 45 1b[1]; iv 48 1d[1]; v 35 5c, 61 13b 14b; vi 16 3a 14c 17a 17c *48c; vii *55 7c; viii 3 11a[1], 12 2a 2c, 17 10b, 19 16b 20b, 20 26b, 24 24a, 34 3a, 38 2b, 46 25b[1], 60 9a[1] 9b[1] 9d[1], 63 10c, 67 6c, 78 10d[1], 93 31b[1]; ix 61 19b, 101 1a, 111 2e; x *72 7c, *97 7a, 126 2c, 176 1c[2].

[1] Imperative in *-dhi*, *-hi*. [2] Neut. sing. in *-a*, § 175 i.

The distinction between final short vowels and those which are specially 'capable of protraction' cannot be satisfactorily drawn: but it will be noticed that the number of the latter is not sufficiently large to affect the general conclusions drawn in this chapter with regard to the irregular openings.

190. Quantitative variations in normal dimeter cadence are increasingly rare in proportion as they deviate from the standard

form. Hence the most common variations are (i) the long fifth syllable – – ⏑ ⏓, and (ii) the short sixth syllable ⏑ ⏑ ⏑ ⏓. The long seventh syllable is, however, a rare variation.

The trochaic variation – ⏑ – ⏓, and the syncopated variation ⏑ ⏑ – ⏓ are both rare; they may in some cases be due to the influence of Trochaic Gāyatrī, in which they are the most common forms.

In the sixth place the initial syllables of words like *ajára, aruṣá, ávase, gúhia, marútaḥ, váruṇa, śávase, hávia,* occur with considerable frequency, but it is not clear that this frequency is disproportionate to their occurrences in other parts of the verse.

The irregular forms of the cadence occur as follows:

(i) Long fifth syllable: i 10 1a 2c, 12 5c, 24 4a[1], 25 16b, 28 8b, 29 7a, 36 15a, 37 1a 5b 11a, 42 10a, 43 8c, 48 3a, 90 2c, *97 4a, 175 4d; iv 30 21c 24c, 31 7a; v 6 1a 2d, 7 8a, 17 2b, 38 2c, 50 5b[2], *51 14b, 53 4a, 61 15b[1], 64 2b, 65 2b, 70 3a, 73 4a, 79 2a, 82 4b 7a, 86 6b; vi 46 5d, 54 7a; vii 81 5b, 94 12a 12b; viii 1 5a, 2 15a 38a, 4 13a, 8 20a 21c, 9 2a, 10 5d[3], 12 20c 24a, 16 9a, 19 36c, 22 1d 18b, 25 16a[1], 28 3b[1], 32 25c, 39 6a, 46 27b, 47 12a 12c, 54 1d, 55 4a, 56 2a 4a, 60 3a 19a 20d, 62 9c, 67 7a 18a, 70 11d, 80 4c, 84 9a, *91 3b, 92 7a, 101 2b, 102 11c; ix 5 7c, 15 1a, 19 5a, 29 1a, 30 2a, 40 1c, 52 2c, 61 2a[1], 62 21c, 98 7c, 107 8a 26b, *113 6b; x *16 14d, 22 1b 1c 9b, 26 2c 5a 6a, 62 5c, 93 1c 1d 2c 9c, 105 3a, *119 1c = *2c = *3c, 126 3c 3d, 127 4a, 144 1c, *153 3c, *158 2a, *175 3c; and frequently in the semi-cadence of epic Anuṣṭubh and the allied metres.

[1] *itthā́.* [2] see on *ráthas*, § 151 iii. [3] *áthā* (text *átha*).

(ii) Short sixth syllable: i 1 2a, 3 6b, 6 1a, 7 4a, 8 6b, 9 9a, 10 7a, 15 7a 10a, 16 1a, 17 2a, 18 1a[1] 3a 9c, 22 3a 6a, 24 3a, 25 7b 9b, 27 9b 9c, 28 2a, 30 3b 4a 17a 21c, 36 5a 13b, 37 8a 13a, 38 3b 5a 10a 14b, 42 4c 9b, 43 7a, 44 1a, 46 4a 5b, 48 1a, 80 10a, 84 2b 7a 20b[2], 86 1b 8b 9a, *97 1a *1c = *2c = *3c, 105 4a 5c 8a 15a 17a, 127 3d 3g 4c 5d 5g 9g 11g, 129 1c 3e 10c 10d, 132 1d, 134 2d, 137 1e 3d, 150 2a 2b, 176 5b, 187 2b 7a; ii 41 4a[3]; iii 9 1a 7b, 11 3c, 13 2d 6a, 24 1a, 27 10c 13a, 37 1a, 40 7a, 41 8a, 45 1a, 51 11b, *52 2a, 59 8b, 62 14b; iv 1 2c, 15 7c, 30 9a, 32 4c, 37 6a 6c, 48 1b, 52 1c 2a; v 5 9c, 6 4b, 7 2a 2b 3c 4d 5d 7d, 9 3b 4d 5d 6c †7a[4], 17 1d 4b 4c, 18 1b, 20 2b, 22 3c 4b, 25 1a 3b, 26 9b, 28 4a, 35 1a, 38 2b, 50 1a 1b 2b 2d 4a 4d 5a, 52 2a 5b 10a 10b, 53 12c 16b, 61 3c 7a 9d 11c, 64 4a[3] 5d 6a 6b, 65 3a 4d 5a 6b, 66 5a, 67 2b, 74 5a, 78 2b, 82 4a 5a 6a 9c, 84 1b 1d, 86 1a 5b[11] 6e 6f, 87 1e 4d 8e; vi 2 2c 4b 4d 7b 9b 9c, 14 1d 2b 3a 4c, 16 17c 18c 38a 42b 42c 45c, 44 3a, 45 23a 29c, 46 9a 11b[5], 47 24c, 48 3a 8e, 53 8c, 61 4c; vii 16 1d 5a, 32 15d 24d, 59 1a 1b 11a, 66 1a 2b 2c 4a 6a 7a 8b 9a 12b 12d 14d 19a[3], 94 8a; viii 1 5b[6] 21b 29a, 2 1b 35b, 3 1a, 6 35c 42c, 7 1a 2b 14b 34a 35b, 9 1b 20a, 11 2a 6a 9a, 12 14a 19a 26b, 13 12c 13a, 14 7a 13a, 15 9b, 16 2b 8a, 18 4a 5a 9c, 19 3a 9c 35d, 20 17c 18d 20d, 22 7b, 23

4b 11a 19a 26a, 24 7a 20a, 25 2a 3b 4a[3] 4b[11] 10a 14a 18b, 26 25a, 27 5a 13a 18b 21a, 29 8b, 30 3a, 31 5a 12b, 32 10c, 33 14b, 34 1a, 39 1b, 40 9c, 41 5c, 44 21a, 45 7b †22a[7] 37a †38a[7], 46 1b[8] 2b 9b 10b 24d[8] 29b, 47 10a, 50 4d, 53 7a, 60 7a 10b, 61 8d 14b, 63 4a[9] 4d 10b, 66 9a, 67 13b, 68 4b 11a 18b, 69 1a 12a 16d, 70 5b 6b 8d 10a, 71 14a, 72 2c 6c 7b 13c 17a[3], 74 1a 7d, 77 5a, 78 7a 7b, 80 4a, 82 8b, 83 3c, 84 5a, 89 3a, 90 1a, 92 10a 14a, 93 33b, 94 1a 4b 5b, 98 7c, 99 7a, 101 3a[3] 4b, 103 10b; ix 1 6b, 11 4a, 16 2a, 23 6a, 24 7b, 29 5a, 48 3a, 51 3c, 55 3c, 58 2b, 61 9b, 64 1c, 66 19a 21a, 67 25a 26a, 98 6a, 101 †3a[4] 5a 11c 13d, 103 5b, 105 4b, 106 1b 6c, 107 10d; x 20 7a, 22 5b 7c 10d, 24 †2a[12], 25 1e, 33 2a, 62 5a 10a[10], *90 2b, 93 3c 6d, *101 4a *6a, *102 1d *12a, 105 8b, 118 6c, 126 1a 1d 6c, 132 2c, 133 6d, 143 1a 3d, *153 3b, *155 5b, 156 4a, *166 5e, *173 3b, 176 1b, 185 3a; and frequently in the semi-cadence of epic Anuṣṭubh and the allied metres.

[1] reading *sómānaaṁ su-áraṇam.* [2] text *canā.* [3] reading *mitra varuṇa.* [4] text *abhī.* [5] text *avā.* [6] § 142 iii *a.* [7] *vṛṣabha* (text *vṛṣabhā*). [8] § 142 iii *b.* [9] see § 166 vi *a.* [10] see § 167 i. [11] § 174 i *a.* [12] see § 151 iii.

(iii) Trochaic ending (– ◡ – ≍): i 3 11a, 9 5a, 17 3a, 18 3b, 44 2b, 120 2c 6c 7a 7d, 134 5e, 142 7a, 158 6a, *191 10d *10f *11d *11f *12d *12f; iii 11 6b, 24 1c, 27 6b, *28 1b *6b, 59 8c; v 5 4a 5a; vii *55 2a *3a; viii 9 15a, 14 8a, 24 19a, 27 2d, 29 7b, 30 2c, 32 24a[1], 39 6b[2], 46 2c, 94 1b 9a; ix 101 12c, 105 1a, *113 4b; x 25 9e, 93 13d, 132 5c, 140 3d.

[1] reading *tā́.* [2] reading *mártiānām* and omitting *apīciam*, § 152 i.

(iv) Syncopated ending (◡ ◡ – ≍): i 3 8c, 10 6d, 28 1a, 37 11b, 46 3a, 91 15a, 134 5d, 142 2a, 187 11c 11d; ii 41 7a[1]; iii 12 5b, 27 3c, 62 12a 15b; v 5 11a, 20 4d 4e, 51 9a, 61 18b 19a, 72 3a, 74 2b[1]; vi 47 23a; viii 8 21a, 9 9a[1], 20 8d, 25 10b[1], 26 2b[1], 39 3c, 46 29a, 68 8a, 70 13b, 76 11b, 85 1a[1] 9a[1], 98 12a; ix 5 2a, 40 4a, 59 3a, 61 9c; x 126 4a.

[1] reading *nā́asatyā.*

(v) Irregular endings (– ◡ ◡ ≍, except where otherwise noted): i 4 8b, 6 10c, 43 3a, 74 8b, 75 5a, 80 10d 11d, 84 2a, 88 1c, 105 16a[2], 127 7c, 129 2d 2e, 150 1a[1], 175 3a, 187 1b 5a, 188 5a[2] 11a[2]; iii 24 5c, 27 11b, *28 2a *3a[1], 40 3b[2], 59 7c, 62 14a; iv 30 14a, 32 3a[1], 46 3a; v 5 7b 10b[2], 7 1a[2] 7c[3] 10d[1], 9 1a[1] 4c, 25 2a[2], 50 3a, 51 8a[2] 10a, 52 8a[1], 53 12a[1] 12b, 61 1a, 64 7a, 65 4b, 72 2a[1], 74 5d 6a[1], 75 5a, 84 2c[1]; vi 2 2a, 44 4a, 46 12d[1], 47 24a; vii 16 1a, 32 18b[1] 18d[1], 66 7b 18a, 74 5d[1]; viii 1 30a[2 4], 3 19d[1] 24a[1], 10 3c, 12 6c[5], 13 1a[1], 14 2a[2], 18 8a 17b 20a, 19 32a, 25 24a[1], 30 2b[2], 33 1a[1], 36 1d = 2d = 3d, 38 5a, 39 9a[1], 43 11a[1], 46 21d[1] 24a, 49 7a[2], 51 1a, 69 11a[1], 74 2a[1], 85 8a, 89 5b[1] 5c, 93 3b, 98 8b[2], 99 7b, 101 5a[1], *102 22a, 103 7b 12a 13c[1]; ix 33 6a, 40 3a[1], 47 2c, 67 27a 28a[2], 98 7b[1], 101 6a 16a, *113 6d; x 21 7c[5], 24 3c[5], 25 5c[5] 6e[5] 8c[5] 9c[5], 26 7c[1], 93 13a[1], 105 6b, 118 8a[1], 126 2c[1], *158 1a[1] *3a *4c[1], *175 1a *1c, 187 5a.

[1] ending ◡ – – – ≍ (epic cadence). [2] ending – – – ≍. [3] § 151 iii. [4] see § 158 v. [5] These verses, with the verses of four syllables which follow, make up trimeter verses with regular rhythm.

The trochaic, syncopated, and irregular endings are also used in Trochaic Gāyatrī and epic Anuṣṭubh as shewn in § 199.

191. Syllabic irregularity usually takes the form of the *catalectic verse*, with the cadence ⏑ – ⏑̯: this is fairly frequent in one or two hymns, and seems in these to mark an attempt at a new metre, in which the eighth syllable is replaced by a 'rest,' and the cadence is therefore the same as that of Triṣṭubh verse. Any such hymns belong to the archaic period. Outside these few hymns catalectic verses are not very common.

Other verses of seven syllables (*heptasyllabic verses*) are comparatively rare, and it seems probable that in most cases some metrical restoration is required.

Verses of nine syllables are very rare, and hardly seem to be intentional.

Perhaps the only typical hymn in catalectic dimeter metre is x 26 (Anuṣṭubh). Here out of 36 verses 23 may be, and 11 must be, measured as catalectic or heptasyllabic : even the smaller figure is too large to be due to chance. In viii 68 14–19 (Gāyatrī) there are 3 catalectic verses out of 16, if we read *a-arkṣé* for *ārkṣé* in 16b (§ 151 i). The number of such hymns is, however, very large if the syllabic restorations discussed in Chapter V are not accepted.

In uneven lyric verse the proportion of catalectic and heptasyllabic verses is very large, and this may be directly due to the influence of the Triṣṭubh verses in the same hymns. Hymns i 120 1–9, x 22, 105 are most noticeable in this respect.

In Trochaic Gāyatrī and epic semi-cadence verses of seven syllables are not uncommon, but this seems to be due to the general irregularity of rhythm, as shewn in § 185.

In normal dimeter verse the instances of syllabic irregularity are as follows :

(i) Catalectic verses : i 29 3b, 127 10d 11e, 128 7g, 129 5g 8e, 132 6e, 134 3d, 172 1a, 175 1c, 176 5c, 187 7d, *191 9b *12b ; iii 8 3c, 13 1b ; iv 15 7a, 30 9b, 48 2a ; v 7 8c 10e, 27 5c, 35 2a 2b, 38 3b, 52 16a, 86 5a ; vi 14 2a, 45 29b, 47 23c ; vii 66 2a ; viii 4 7a, 10 4a, 17 11a, 18 15a, 25 13b 22b, 28 4a, 31 2a, 39 2d, 46 11b 22e, 61 16d, 68 17a, 70 7a, 72 2a 7a, 74 13a, 75 2a 8b, 103 2a 13b ; ix 12 3b, 21 5c, 53 1a ; x 140 †2a[1], 176 4c.

[1] § 152 ii.

(ii) Heptasyllabic verses : i 6 4a, 105 5a, 132 6d, 175 4c ; iii 62 16a ; v 7 10c, 50 2a, 86 6a ; vi 16 2b, 60 4a ; viii 24 30a, 25 23a, 26 5b, 31 10c, 46 32a, 50 9a, 64 1a, 69 8a, 71 10b, 74 4c 8a, 84 1a, 98 4b ; ix 18 7b, 98 8a, *113 5b ; *x 119 11a, *164 5c.

(iii) Of hypersyllabic dimeter verses hardly 20 are to be found in the Rigveda : many of them may be removed by restorations already suggested, as *i 191 6a (*pṛthvī́*, § 151 iii), iv 48 1c = 2c = 3c (*candrā́* § 84 A 1), v 61 16c (*yajñyāsaḥ*, § 135), viii 19 37a (*prayí-vayí-yoḥ* § 152 ii), x 20 2a (omit *agnīm* § 152 i). The following instances are not so easily remedied, and seem rather to indicate careless composition :

i *126 6a, 187 11a 11b, *191 16d; v 7 7d, *51 15a; viii 3 21d; ix 67 30b 30c; *x 85 46c, *158 2b *2c. These instances are not included in the tables.

(iv) Defective verses containing only six syllables are found in i 187 1a, viii 102 7a, x 93 2b.

192. The rhythm of verses of four syllables is closely associated with that of the cadence of dimeter verse. These verses are seldom recognized as such in the native tradition, but are considered as forming, with the dimeter verses to which they are attached, complete trimeter verses. The difference can as a rule be readily detected by the rhythm.

Thus the native commentators do not distinguish the two forms of Uṣṇih metre, nor is it possible to do so confidently in all single instances. But if we compare verses such as

yéna háṁsi ní atríṇam | *tám īmahe*	viii 12 1cd
átūrtadakṣā ‖ *vṛṣaṇā vṛṣaṇvasū*	viii 26 1c

we observe that the first has the rhythm which is regular in dimeter verse, the second that which is regular in trimeter verse: and if the former rhythm is regularly repeated throughout the hymn, and a break also regularly follows the eighth syllable, there can be no doubt that we have before us the combination of a verse of eight syllables with one of four.

The great majority of verses of four syllables occur in this 'Dimeter Uṣṇih' metre, which may be regarded either as a shortening of the Anuṣṭubh stanza or an extension of the Gāyatrī stanza.

Dimeter Uṣṇih is found in i 84 7–9, 91 17, iii 10, v 51 5–7, 8–10, vi 43, 51 13–15, viii 12, 13, 15 4–6, 18 1–9, 98 4–6, ix 102, 106 1–3. Verses of four syllables otherwise combined are found in *i 191 13, ii 22, *vii 55 2–4, viii 46 7, 18, 62 7–9, 97 11, 12, 98 10–12, ix 60 3, 109 22, x 21, 24 1–3, 25, 126 1–7, 172.

Dimeter Uṣṇih hymns cannot be quite strictly separated from those in the corresponding lyric metre. Thus the hymns named above contain the following trimeter verses: iii 10 6c, viii 12 28c = 29c = 30c, 13 13c 15c; and other Uṣṇih hymns contain verses which are capable of being analyzed as above.

There are about 150 verses of four syllables in the Rigveda. All of them have strict iambic rhythm (as *tám īmahe* above) with the following exceptions. In i 84 7–9 the refrain is *índra aṅgá* which (if it is metrical at all, and not a prose formula) has trochaic rhythm. In ii 22 (in which the division into verses is very uncertain) we find *tuviśúṣmaḥ, sátya índuḥ*; in vi 51 15d *gopā́ amā́*: there being altogether eight occurrences of these variations.

The rhythm seems to leave no doubt that the four-syllable verse is derived from the latter half of dimeter verse. The occurrences are

almost entirely restricted to the archaic period, except in the hymn *vii 55 2–4 in the popular Rigveda.

Verses of three syllables appear to be attached to stanzas consisting of two dimeter verses in v 24 2, 3, 4.

193. In Trochaic Gāyatrī syncopated forms are fairly frequent in the opening. As however all the less regular forms of the opening are rather more common in this metre than elsewhere (Table, § 185), this is no clear indication of date.

In the hymns of the archaic period the iambic cadence is still found once in every five verses, but in the strophic period it is only half as common. The characteristic forms of the cadence are discussed in § 197.

194. In the epic Anuṣṭubh of the popular Rigveda, whether pure or mixed, the opening of the odd verses is similar to that of the early Anuṣṭubh, the iambic opening being twice as common as the two syncopated forms together. This reversion to a rhythm which appears in the interval to have gone out of use is remarkable. It seems unlikely that there is any conscious imitation of older forms, for the whole growth of the epic Anuṣṭubh rhythms is so gradual that the idea of deliberate choice seems to be excluded. The renewed favour given to the iambic form in the opening must therefore be due to the instinctive reaction resulting from the growing tendency to exclude this form from the semi-cadence and the re-opening.

The cadence in the even verses is extremely strict in the Anuṣṭubh of the cretic period and in pure epic Anuṣṭubh, the few variations that occur consisting exclusively of occurrences of the long fifth and short sixth syllables. In the mixed Anuṣṭubh of the popular Rigveda variations are rather more common.

The forms of the semi-cadence and re-opening in epic Anuṣṭubh, and the stages of the transition from the ordinary to the special rhythm, are further discussed in §§ 198, 200.

Of the irregularities in the full cadence of mixed Anuṣṭubh verse in the popular Rigveda a large proportion are found in the Mahāpaṅkti stanzas i 191 10–12. These verses, though rudely dimeter, are not in accordance with any known Vedic metre. Trochaic endings are common, both in semi-cadence and cadence, and the last verse of each stanza, as it stands in the text, begins with the unaccented word *tuā*. Further the stanza that follows (13) is so irregular that it cannot be brought under any scheme. If these stanzas are left out of account, we find much the same regularity in the cadence of mixed Anuṣṭubh and of pure Anuṣṭubh hymns.

195. TABLE SHEWING THE METRICAL CHARACTER OF THE SMALL DIMETER GROUPS.

	Group	No. of verses	Opening			Cadence
			Iamb.	Sync.	Irr.	Irr.
	ARCHAIC PERIOD: all hymns	5763	**28**	**17**	**3**	**7**
1	Uṣṇih	691	30	17	3	9
2	Atyaṣṭi	402	25	16	3·5	8
3	Kakubh-Satobṛhatī	315	26	12	3	7
4	Uneven lyric	121	32	10	3	38
5	Anuṣṭubh: odd verses	638	33	16	4	13
	,, even verses	661	33	15	2·5	8
6	Bṛhatī-Satobṛhatī	458	26	16	2	7
7	Gāyatrī: Group I	512	22	18	1	4
8	,, ,, II	915	24	21	3	6
9	,, ,, III	551	26	18	3	5
10	Trochaic Gāyatrī	256	29	20	4	80
11	Paṅkti and Mahāpaṅkti	292	32	26	3	3
	STROPHIC PERIOD:					
12	Bṛhatī-Satobṛhatī	820	26	16	1·5	5
13	Gāyatrī	572	30	16	2·5	7
14	Trochaic Gāyatrī	219	25	19	4	90
	NORMAL AND CRETIC PERIODS: all hymns	3580	**26**	**21**	**2**	**3**
15	Gāyatrī: Maṇḍalas ii, iv, v	449	25	20	3	3
16	,, ,, ix 1–60	1065	31	21	2	2
17	,, ,, i 1–30	609	26	22	2·5	5
18	,, ,, iii	241	27	26	1	9
19	,, ,, ix 61–67	576	24	27	2	1
20	,, cretic period	516	24	21	2	4
21	Lyric verses	118	15	15	0	4
22	Anuṣṭubh, etc. (normal period), odd verses	250	27	21	2	6
	,, ,, even verses	251	22	24	0	4
23	,, (cretic period), odd verses	95	27	19	4	16
	,, ,, even verses	101	19	23	3	1
	POPULAR RIGVEDA:					
24	Lyric verses	58	13	16	2	13
25	Gāyatrī	218	17	28	4	12
26	Anuṣṭubh: odd verses	551	31	16	3·5	60
	,, even verses	550	5	30	1	1
27	An.-Paṅkti-Mah.: odd verses	222	33	17	2	40
	,, ,, even verses	220	18	27	2	6

The figures are proportional to each 100 verses.

196. The special forms of dimeter verse are those exclusively found in uneven lyric metre, in Trochaic Gāyatrī, and in epic Anuṣṭubh. The hymns in uneven lyric metre present at first sight the appearance of great irregularity, verses of 7, 8, 11 and 12 syllables being combined with very little system. The analysis of the rhythm of the dimeter verses (§ 199) gives another impression. In no part of the Rigveda is the opening more regular, three-

quarters of the verses being of the type ⏑ – ⏑ –; syncopated openings are exceptionally rare. In the cadence of the verses of eight syllables the iambic form is again found in about three-fourths of the verses, the chief variations being the long fifth and the short sixth syllable: these variations do not agree with those found in the other special forms. If we may trust the general view we have obtained of the developement of the dimeter verse, the uneven lyric hymns represent its earliest Vedic type.

The list of hymns has been given in § 186: i 150 and viii 35 might perhaps be added. The character of the rhythm is shewn in the table in § 199. The amount of matter is very small, and only one hymn of this type (v 24) forms part of any of the family collections.

For the further discussion of these hymns see §§ 240–244.

197. The special forms of the cadence in Trochaic Gāyatrī are shewn in § 199 for three groups: of these the first two are the Trochaic hymns of the archaic and strophic periods respectively, the openings of which were considered in § 193. The third group consists of single trochaic verses found in hymns chiefly composed in the ordinary Gāyatrī metre.

In all the groups the forms with short sixth and long fifth syllable are rare, and the trochaic and syncopated forms are the most common; so that it is plain that the metre is substantially the same. In the strophic period the iambic cadence is only found in one-tenth of the verses and the syncopated form is as common as the trochaic: so that it would seem that the relative change is in the same direction as in the opening.

The groups referred to consist of the following hymns:

(i) hymns of the archaic period: i 3 4–6, 90 1–5; ii 6; v 68, 70, 82 7–9; vi 16 25–27, 61 10–12; viii 16, 71 1–9, 79, 81; x 20.

(ii) hymns of the strophic period: i 27 1–6, 10–12, 30 13–15, 38 7–9, 41 7–9, 43 7–9; viii 2; ix 62 4–6, 66 16–18, 19–21; x 185.

(iii) isolated trochaic verses: i 2 2, 7, 22 11, 30 10, 38 2; iii 11 5, 41 3, 8; iv 55 8; v 19 1, 2, 53 12; vi 47 24; vii 89 4; viii 3 21, 5 32, 35, 7 33, 11 4, 55 4, 68 16, 94 2; *x 175 1.

Isolated verses are recognized by their having in two at least out of the three verses cadences other than the iambic and those with long fifth and short sixth syllables. The table shews that such verses, if collected together, exhibit the characteristics of Trochaic Gāyatrī.

The difference between the Trochaic Gāyatrī of the archaic and strophic periods, as suggested above, rests upon a comparatively small collection of instances: it can only be regarded as a possibility.

198. The Anuṣṭubh verse of the popular Rigveda appears in three shapes; (i) in hymns in which the number of verses in the stanza varies, that is, in which Anuṣṭubh is combined with Paṅkti or Mahāpaṅkti, (ii) in fragments, usually only of one or two stanzas, attached to older hymns or combined with other metres, such as Gāyatrī, Triṣṭubh, and Jagatī, (iii) in longer hymns, standing separately in the text. The forms found in the opening of the odd verses and in the cadence of the even verses generally resemble the normal dimeter verse, and have been already discussed: the forms found in the semi-cadence and re-opening are analyzed in the table in § 199.

In the semi-cadence the iambic rhythm is still found in two-thirds of the verses in the first two groups, but only in one-third in the last group. In the first group the variations are fairly evenly spread over all the possible forms: in the second the epic form ⏑ – – ≏ is the most common; and in the third this and its companion-form – – – ≏ are together as common as the iambic cadence. Single hymns can be found in which the new forms distinctly preponderate, and these are presumably the latest in the Rigveda. In all the groups the trochaic and syncopated cadences are relatively rare, and therefore there is no direct connexion between the semi-cadence of this metre and the cadence of Trochaic Gāyatrī.

In the re-opening the steady decrease in the use of the iambic form is noticeable: it is found in 18, 10, and 2 per cent. of the instances respectively. After the normal opening ≏ – – – the syncopated form ≏ ⏑ – – is most common in the second group, the epic form ≏ – – ⏑ in the third.

Here we have every indication of the gradual developement of new standard forms through a period of hesitation and experiment; and although the different stages of this developement all fall within the latest period of the poetry of the Rigveda, they illustrate tendencies which can also be clearly recognized in the developement of dimeter verse in the Rigveda proper.

The groups analyzed are composed as follows:

(i) epic Anuṣṭubh, combined with Paṅkti or Mahāpaṅkti verses: i 191 1–12, 14–16; vi 75; viii 47 13–18, 91; ix 112–114; x 58, 59 8–10, 60 7–12, 86, 145, 164, 166.

In most of these hymns iambic re-openings are fairly frequent: but we only find *one* such form in each of the hymns vi 75, viii 47 13–18,

ix 112, and *none* in ix 114, x 145, 164, 166. The cadence is of the type ⏑ – – ⏑ in one third of the verses in ix 114, x 58, 164, 166. It is therefore probable that the hymns ix 114, x 164, 166 are of as late a date as the hymns generally in the third group. On the other hand i 191 10–12 and x 59 8–10 agree entirely with the early Anuṣṭubh rhythm.

(ii) epic Anuṣṭubh fragments; i 23 20, 22–24, 50 10–13, 90 9, 93 1–3, 126 6, 7, 133 2–4, 164 51, 170 2–4; ii 8 6, 32 6–8: iii 29 1, 4, 10, 12, 33 13, 37 11, 53 20, 22; iv 24 10, 39 6, 57 4, 6, 7; v 40 5–9, 51 14, 15, 78 5–9, 83 9; vi 16 47, 48, 28 8, 48 22, 51 16; vii 55 5–8, 59 12, 103 1, 104 25; viii 33 19, 66 15, 100 7–9; ix 5 8–11, 67 31, 32; x 9 8, 9, 14 13, 14, 16, 16 11–14, 17 14, 18 14, 19 (exc. 6), 24 4–6, 87 22–25, 103 13, 109 6, 7, 142 7, 8, 161 5, 179 1, 191 1, 2, 4.

This group is remarkably large, considering the small size of its separate members. It is of course difficult to define the rhythm of the single fragments, although their general character as constituting a transition to epic Anuṣṭubh is clear. The only fragments in which the iambic opening occurs more than once are i 133 2–4, 170 2–4, vi 51 16, x 19, 87 22–25. Many of the single verses are free from irregularities of cadence, but this is not remarkable, seeing that in the whole group the iambic cadence is still shewn in two-thirds of the verses. Fragments containing more than one stanza, and always shewing regular cadence, are i 93 1–3[1], vi 16 47, 48, x 87 22–25. The last fragment therefore agrees with the early Anuṣṭubh rhythm in both points.

(iii) epic Anuṣṭubh hymns. These are found exclusively in the tenth Maṇḍala, being hymns 72, 90, 97, 135, 136, 137, 141, 146, 151, 152, 154, 155, 159, 162, 163, 173, 174, 184, 190; with which may be grouped the wedding hymn x 85, which contains long sections entirely composed in Anuṣṭubh.

Amongst these hymns there is only one which contains the iambic re-opening more than once, and at least once in every ten verses, namely x 152; this hymn and x 141 agree generally in cadence with the earlier hymns.

The hymns in which the new rhythm is most pronounced are x 72, 85, 90, 135–137, 159, 173, 174.

The following are the examples of iambic re-opening in the popular Rigveda: (i) in the mixed Anuṣṭubh hymns, vi 75 13d; viii 47 13b; ix 112 2d, 113 4b 8b, x 59 8b 9b 10c, and commonly in i 191, viii 91, x 58, 60 7–12, 86: (ii) in the Anuṣṭubh fragments, i 23 20d, 93 2b, 133 2d 4d, 170 3d 4b; v 51 14b, 78 8b; vi 51 16b 16d; vii 104 25b; ix 5 10b; x 16 14d, 19 1b 7b, 87 22b 25b, 179 1b, 191 1d 2b: (iii) in the epic Anuṣṭubh hymns, x 85 12b 33b, 136 1b, 137 3b, 152 1b 1d, 173 3b, 190 1d. If the first syllable of *áriṣṭa* is not reckoned long, as suggested above (§ 167), additional examples are found as follows: (i) x 60 8e 9e 10d; (iii) x 97 7d, 137 4b.

[1] In i 93 1–3 we may obtain epic semi-cadence by reading *sū́* in 1a, and *adyā́* in 2a. But these readings are uncertain (see §§ 160 v, 161 i above): and otherwise the semi-cadence in this fragment is iambic.

199. TABLE SHEWING THE SPECIAL RHYTHMS OF UNEVEN LYRIC, TROCHAIC GĀYATRĪ, AND EPIC ANUṢṬUBH VERSE.

	Uneven lyric	Trochaic Gāyatrī 1	2	3	Epic Anuṣṭubh 1	2	3
No. of verses	121	247	218	70	222[1]	212[1]	335[1]
					Re-opening		
Normal opening, ≍ – – –	40[2]	33	32	24	32	27	32
Iambic ,, , ≍ – ⏑ –	32	29	25	28	18	10	2
Syncopated ,, , ≍ ⏑ – –	7	14	15	25	17	22	19
≍ – – ⏑	12	11	12	10	9	16	25
≍ – ⏑ ⏑	3	3	7	1	13	13	10
≍ ⏑ – ⏑	3	5	4	6	10	9	11
Irregular openings	3	5	5	6	1	3	1
					Semi-cadence		
Iambic cadence, ⏑ – ⏑ ≍	62	20	13	12	60	58	30
Trochaic ,, , – ⏑ – ≍	5	33	28	28	4	1	3
Syncopated ,, , ⏑ ⏑ – ≍	0	16	28	18	3	4	5
– – – ≍	0	8	9	7	5	6	12
Epic cadence, ⏑ – – ≍	1	9	10	9	7	11	18
– ⏑ ⏑ ≍	2	7	5	13	5	7	10
Short sixth, ⏑ ⏑ ⏑ ≍	7	2	3	3	4	5	7
Long fifth, – – ⏑ ≍	7	2	1	2	8	6	10
Catalectic verses	13	2	2	6	2	1	4
Heptasyllabic verses	3	1	1	2	2	1	1

[1] These figures state the number of even verses in each group, the number of odd verses being very nearly equal.
[2] From this point the figures are in proportion to each 100 verses.

200. It might be misleading to say that the two forms of the Anuṣṭubh verse are used side by side, but to a certain extent they overlap. In the Rigveda proper there is no hymn or fragment which has the character of any one of the groups found in the popular Rigveda: but the Kaṇva hymns possibly shew the beginnings of the new rhythm both in semi-cadence and in the re-opening, and these features are clearly marked in the Anuṣṭubh hymns of the cretic period. On the other hand the hymns of Maṇḍalas i, iii and iv, and the Mahāpaṅkti hymns of viii 39–42, x 131–134 shew no clear trace of this developement. In the popular Rigveda there are five hymns which represent the old rhythm, namely i 191 $_{10-12}$, x 59 $_{8-10}$, 87 $_{22-25}$, 141, and 152: but they comprise a trifling proportion of the Anuṣṭubh verse of that part of the Rigveda.

The amount of matter in Anuṣṭubh verse in the intermediate groups between III and X is so small that we cannot satisfactorily determine the rhythm used. The Vasiṣṭha family has no hymns in this metre. The Kaṇvas use it in i 45, 49, viii 8, 9 16–18, 34 1–15: the rhythm of the opening might be either early or late, but that of the re-opening rather resembles the late metre. Divodāsa has only a few verses in Maṇḍala iv; the prevalence of syncopation in both openings seems to shew that the metre is influenced by Gāyatrī. The group viii 39-42 also favours syncopation: but viii 47 1–12 appears to be later, whilst x 131–134 agree with the earliest hymns, except in the regularity of the cadence. The Kuśika hymns i 10, 11 agree in rhythm with the earliest period, whilst the few verses in bk iii agree with the Divodāsa hymns in character. The hymns of the cretic period, however, shew a distinct approximation to those of the popular Rigveda in all points: they are i 28 1–6, 29, 105, 142; iii 8; x 62, 176.

Of hymns in the popular Rigveda with the old rhythm two are Mahāpaṅkti triplets, namely i 191 10–12, x 59 8–10. In x 87 22–25 and 141 the linguistic notes of early and late date are about evenly divided, so that the hymns may belong to a transition period. There remains x 152, which certainly combines the language of the later Rigveda with the early Anuṣṭubh rhythm: but too much importance must not be attached to a single short hymn.

The proportional figures for these small groups are given below, but the whole number of verses is generally so low that no decisive weight can be attached to them.

TABLE SHEWING THE RHYTHM OF SMALL GROUPS OF ANUṢṬUBH VERSE.

Groups		Odd verses				Even verses			
		No.	I.	Sync.	Cad.	No.	I.	Sync.	Cad.
I—III	Early Anuṣṭubh	638	33	16	13	661	33	15	8
V	Kaṇva	98	32	8	4	98	12	25	1
VI	Divodāsa: bk iv	38	29	21	7	38	7	32	2
	viii 39–42	91	18	28	4	85	10	25	6
	47 1–12	27	48	3	3	27	22	18	6
	x 131–134	32	40	25	0	39	40	18	3
VII	Kuśika: i 10, 11	40	33	8	8	40	35	20	3
	iii	22	9	27	9	22	27	32	9
VIII, IX	Cretic period	95	27	19	16	101	19	23	0
X	Popular Rigveda								
	Mixed Anuṣṭubh	221	35	17	40	222	18	17	6
	Fragments	212	32	22	42	212	10	22	1
	Anuṣṭubh hymns	336	30	14	60	336	2	19	1

The figures are in proportion to each 100 verses.

201. The analysis of dimeter verse in the Rigveda shews that a series of changes take place in the rhythm, which correspond generally to changes in the form of the stanza. These changes may be recapitulated as follows:

The earliest type is shewn us in the Anuṣṭubh hymns of the Atri and Vimada families, and in the uneven lyric hymns. Here the 'normal' and iambic rhythms are equally common in the opening, all other forms being occasional: in the cadence the iambic rhythm is alone regular, but variations are common as compared with the later periods. Hymns in Uṣṇih, Atyaṣṭi, and Kakubh-Satobṛhatī do not greatly differ from this type, but the iambic opening is rather less common, and the iambic cadence rather more strict.

Many Gāyatrī hymns have a rhythm of the type just described; but the great majority of hymns in this metre differ from it in favouring the syncopated openings at the cost of the iambic opening. The same tendency can be observed in several hymns in Anuṣṭubh, Paṅkti, and Mahāpaṅkti: but otherwise the developement of syncopation does not coexist with variety of form in the stanza. A systematic use of trochaic cadence is found in many Gāyatrī hymns, and in one or two in other metres.

Even in the archaic period the iambic cadence was more strictly adhered to in the even than in the odd verses: a corresponding restriction of syncopated openings to the even verses laid the basis for the developement of the epic Anuṣṭubh metre. The beginnings of this new rhythm are found either in fragments or in hymns mixed with Paṅkti and Mahāpaṅkti: but in the course of time it developed into the precise but delicate and varied metre which we find in the latest hymns of the Rigveda, and which already shews the essential features of the *śloka* of Sanskrit epic poetry.

The following further explanations on these points may be acceptable:

(i) The position that the Atri Anuṣṭubh hymns are amongst the earliest in the Rigveda is confirmed by the great frequency of hiatus in these hymns (see § 132). That the Vimada hymns of bk x, and the hymns in uneven lyric metres, nearly all of which are also found in bk x, should also be ranked with the earliest hymns of the Rigveda will run counter to the presumption usually entertained that the hymns in this book are later in date. But the 'irregularity' of these hymns, usually considered an evidence of their late date, is really an argument

to the contrary: for the verse of the popular Rigveda, though irregular in some points, is exceedingly strict in others: and the rhythm of the uneven lyric hymns, as well as their vocabulary, is in general agreement with that of the Atri Anuṣṭubh hymns. Further, the rhythm of the trimeter verses in these hymns agrees with the earliest type of trimeter verse, as will be seen later. We seem therefore led to the view that the tenth Maṇḍala preserves for us many hymns which could not find a place in the 'family books' because they did not conform to a proper metrical standard.

(ii) The complexity of the lyric metres has led to a general belief that they must be of comparatively late developement. In particular, this has been felt with regard to the Atyaṣṭi hymns i 127–139. Undoubtedly these elaborate stanzas presuppose earlier and simpler forms: but it is not necessary that these earlier forms should be such as the Rigveda has preserved. We find however in the Anuṣṭubh hymns of Atri and Vimada, and in the uneven lyric hymns, all the materials necessary for the construction of the more elaborate metres, namely the dimeter verse, the verse of four syllables, and the trimeter verse. The mutual influence of the dimeter verse of eight syllables and the trimeter verse of eleven is sufficient to account for the creation of a dimeter verse of seven syllables and a trimeter verse of twelve: in uneven lyric metre all these varieties are combined, but in the later lyric poetry only verses of eight and of twelve syllables are used.

(iii) The combination of Bṛhatī and Satobṛhatī metres is found in two distinct stages. In the archaic period these metres are variously combined, other metres being often found by their side: such hymns are v 56, vi 48, viii 66, 70 1–12, 87, 97 1–9, 101: in other cases fragments in these metres are appended to hymns in a different metre, as in i 84, viii 17, 69, 77, 78; complete and regular hymns are rare. On the other hand in the Vasiṣṭha and Kaṇva collections the hymns are regularly composed in alternate Bṛhatī and Satobṛhatī stanzas, the variations being comparatively unimportant. The Bṛhatī metre is still occasionally used in the normal period, as in the third Maṇḍala: it is therefore the last survivor of the lyric metres.

(iv) Gāyatrī on the whole appears to be later than Anuṣṭubh and the lyric metres. This is first suggested by the form of the stanza: for the whole balance of the Indo-European structure of metre is based upon duality, and the stanza of three verses seems to be a reduction from the normal stanza of four. But although the trimeter stanza of three verses hardly belongs to the earliest part of the Rigveda, several of the uneven and other lyric metres have a stanza of three verses, and it is impossible to doubt the antiquity of Gāyatrī metre as used in a hymn like viii 46, in combination with lyric metres. We have also found that some groups of the Gāyatrī hymns, for instance Nos. 9 and 13 above (table, § 195), shew in the opening the same general character as the lyric hymns. But whilst the archaic and strophic periods furnished their proportion of Gāyatrī verse, the great mass of Gāyatrī hymns in the Rigveda is distinguished by characteristics which suggest a later date, and at the same time furnish a transition to the metres of the popular Rigveda. These characteristics are the growth of the

syncopated opening, the increased regularity of the cadence, and the differentiation of the verses according to their position in the stanza.

(v) The use of the trochaic cadence cannot be restricted to any one period. It is systematic in the Vimada hymn x 20, belonging to a group which we have reason to think one of the earliest in the Rigveda: but the longest hymn in Trochaic Gāyatrī is viii 2, which belongs to a Kaṇva group and records the name of more than one member of the Kaṇva family: whilst in iii 16 we find trochaic cadence in a Bṛhatī hymn, the metre being characteristic of a Maṇḍala which contains few, if any, hymns earlier than the normal period.

(vi) The Kuśika groups i 1–30, iii, in which dimeter verse is represented almost exclusively by Gāyatrī, shew remarkable favour to syncopation, but are very much less regular in cadence than other hymns of the normal period. Of the variations 31 are of the short sixth syllable, 10 are trochaic or syncopated, and there are four examples each of the long fifth and irregular forms. There are no catalectic verses and only 2 of seven syllables. The high proportion of forms with short sixth syllable, and of trochaic and syncopated forms, seems to be specially characteristic of this family.

(vii) As might be expected, the Gāyatrī groups of Maṇḍala ix elude classification. In the longer hymns 1–60 syncopation is not a striking feature, and it is probable that many of the hymns belong to the earlier family collections, though we have no means of identifying these. In the whole of the book the regularity of the cadence is striking.

(viii) Paṅkti and Mahāpaṅkti, as distinct metres, help to bridge the gap between the Rigveda proper and the late Rigveda. In the archaic period these metres seem to have been hardly known, for it is difficult to find hymns in which syncopation is not prevalent. It is quite clear that the differentiation of odd and even verses which led to the developement of epic Anuṣṭubh was attempted in these metres: but as before, the more elaborate form of the stanza was necessarily abandoned when increased attention was given to the rhythm of the single verse.

(ix) Throughout this chapter the theories of hiatus and syllabic and quantitative restoration explained in Chapters IV–VI have been assumed. Critics who are disposed to adhere more closely to the text will of course find a larger proportion of irregularities throughout the Rigveda. But as these will be found to occur most freely in the archaic period, the general conclusion that that period is characterized by some degree of irregularity will rather be strengthened by such a view. On the other hand the irregularities recorded in this chapter may be on the whole regarded as irremediable by any process of restoration, and therefore specially valuable as evidence.

(x) The view of P. von Bradke[1], that the Rigveda represents the period of decay of the old Indian lyric poetry, is not borne out by the analysis of the metre. On the contrary, we seem to have specimens of

[1] *Dyaus Asura* (Halle, 1882), p. 2.

composition in various styles, leading up from the rude early metres to the perfect form of the Bṛhatī-Satobṛhatī hymns of the strophic period. The sudden disappearance of this kind of composition coincides with a fresh elaboration of the rhythm of single verses: and the latest metrical schemes of the Rigveda, even if less attractive to the European ear, can hardly be described as intrinsically less beautiful in design or less perfect in execution than their predecessors.

202. Whatever difficulties may be felt to attend the explanations given in this chapter of particular rhythms, it must at least be clear that Vedic dimeter verse cannot be explained rightly by any of the methods applied to modern European verse or even by those which are applied to the classical Greek and Latin metres. The essentially syllabic character of Vedic verse produces an impression of great simplicity on first acquaintance: but this simplicity is only on the surface, and is consistent with great skill in the disposition of words and syllables to produce a required rhythmical result, which may be of a highly complicated character.

Although Vedic verse shares with Greek and Latin the system of quantities, yet there is no trace in it of the principle that one long syllable is equivalent to two short, nor can we trace any division into feet corresponding to the standard feet of classical verse.

Modern European verse, though based on accent instead of quantity, agrees with Greek and Latin in taking the foot for its unit, and assumes an iambic or trochaic rhythm as the necessary basis for almost every metre. All Western scholars are under the temptation to attribute to the poets of the Rigveda at least a wish to follow the same standard: but the facts prove that the types which really floated before their minds were often of a quite different character.

Statistics perform a useful purpose in counteracting errors which arise from acquired prepossessions, and are not necessarily eliminated even by wide reading. Thus many Vedic scholars, having discovered an 'iambic rhythm' in dimeter verse, conclude that the third syllable is preferably short, either in the sense that it is more often short than long, or that the poets would at least wish it to be so if they were not hindered by intractable material.

Yet both these suppositions are demonstrably wrong. As a fact, long syllables in this place are almost twice as common as short; and so regularly is this the case, that in the whole Rigveda it would be hard to find ten successive dimeter stanzas in which the short syllable is equally common. Yet the poet had no difficulty in his material, for in the cadence he successfully achieves this very rhythm, in one period

in nine verses out of ten, in another in ninety-nine verses out of a hundred.

Again, neither from the classical nor the modern standpoint do such sequences as ⏑̄ – – – and ⏑ ⏑ ⏑ ⏑̄ suggest any kind of rhythmical effect: yet the former is in all periods the favourite Vedic opening, and the latter the second in favour amongst possible cadences.

It appears on the whole that 'iambic rhythm' lay for the Vedic poet in the past: it was part of an inheritance upon which he desired to improve. The existence of this rhythm in the very earliest forms of Vedic poetry seems to set a great gap between it and the apparently non-quantitative verse of the Avesta. At the same time we are not yet entitled to assume that there existed at an earlier period verse more rigidly iambic in character than that preserved to us in the earliest hymns of the Rigveda. Any conjectures as to the character of pre-Vedic verse would be premature until the corresponding forms of trimeter verse have been examined.

CHAPTER VIII.

TRIMETER VERSE.

203. Almost two-thirds of the Rigveda is composed in trimeter verse, the number of verses being nearly 24,000. The main features of the verse are the same throughout the Rigveda: differences of structure, though clearly marked, are concerned with points of secondary importance.

For historical investigation trimeter verse offers a much richer field than dimeter verse. The greater amount of material, the variety of the internal structure, and the absence of sharply contrasted types, all combine to make it easy to trace the steady developement of the rhythm. To these advantages another is added, which is perhaps the most important of all, namely that the Saṁhitā text provides us with a series of collections, within each of which the rhythm is almost absolutely uniform. Nearly all the 'homogeneous groups' defined in § 91 contain sufficient trimeter verse to establish their respective rhythmical laws; and such groups as i 31–35, 74–93, 94–115, 165–190, and Maṇḍalas iii, iv, vi and vii can be used almost as they stand in the Rigveda as units of investigation.

In this field, if anywhere, the test suggested in § 113 may be applied. The 'homogeneous groups' as finally defined in Ch. III are revised and ordered in accordance with certain striking metrical peculiarities, chiefly concerned with their external form. If it appears that there is a corresponding developement in a number of other metrical features which have not yet been taken into account, it can hardly be doubted that we are within sight of the true history of Vedic metre.

Besides historical developement there are two other possible explanations of metrical variations; the individual taste of the poet, and chance.

Between the historical developement of the metre and the individual taste of the poets no sharp line of distinction can be drawn: the history of the Vedic periods is in the last analysis the history of the hymn-writers who belong to each of them. But for practical purposes individual taste is characterized by comparatively abrupt variation. If particular features are found in one group of hymns for which we are not prepared by the groups which just precede it in time, and of which hardly any trace is left in groups that appear immediately to succeed it, it is a natural explanation that these variations represent the bias of a single poet, or perhaps of a small group of poets intimately associated in their work. This individuality has often been recognized in the subject-matter and general treatment of the seventh Maṇḍala, with the result that the family name Vasiṣṭha, alone amongst those of the ancient seers of Indian tradition, suggests to many Western critics also a striking personality. It will appear that the metre of this collection lends some support to this view.

Variations on a small scale may be ascribed to chance, that is to say, to causes which are not directly connected with the sense of rhythm. In a large body of verse such chance variations will take place in every possible direction, and therefore they will have no perceptible effect upon the rhythm as expressed in averages. Chance, though it laughs at all other laws, is always subject to its own law, which compels it to neutralize or destroy its own creations: and this principle is just as clearly indicated in the rhythm of Vedic hymns as at the gaming tables of Monte Carlo. If a ball is thrown at hap-hazard on a table on which exactly half of the compartments are red and half are black, then in 1000 consecutive throws the ball *must* fall very nearly 500 times into a red compartment. If a Vedic poet is really indifferent to the quantity of a particular syllable, then in 1000 of his verses the syllable is sure to be short in just about 500. Conversely if there is a decided balance in favour of the long or the short quantity, there must be a metrical motive somewhere at work.

As however the number of chances is decreased, this certainty is diminished. In a short Vedic hymn, for instance, containing some 20 verses it is not impossible that the initial syllable should be twice as often long as short. Such cases however will not

often be found: and any theory that might be built upon them would soon be abandoned as the result of further enquiry. In the present chapter (as indeed in those that have preceded it) we shall find it from time to time necessary to deal with small quantities of matter, in which the variations that occur may quite possibly be due to chance. But the uncertainties of the particular case do not produce a like uncertainty in the general conclusions to which we are led. If the survey of the facts be on the whole sufficiently wide, the errors in detail must necessarily be relatively unimportant.

The habit of ascribing the metrical variations of the Rigveda to chance is the necessary result of imperfect familiarity with the details. The critic of metre who has convinced himself that chance is a totally inadequate explanation of the facts presented to him will feel bound to look for some other cause or causes. And since the phonetic structure of the Vedic dialect is obviously pliable in the extreme to the hand of the poet, he will necessarily fall back upon the conclusion that the variations which occur are due to changes of metrical taste: and whether these changes are conscious or unconscious, the product of the time or of the individual, they belong in a broad sense to the region of historical investigation.

204. The general structure of trimeter verse has already been explained in §§ 18–35, 42–56; its distribution amongst the 'homogeneous groups' is shewn in § 114. As with dimeter verse in § 183, so now we begin a more minute study of trimeter verse by a general sketch of its most important features, and by giving in figures a precise measurement of the part filled by each in a series of groups, corresponding generally to the 'homogeneous groups' of § 91, but so selected as to represent those parts of the Rigveda of which the homogeneous character is most assured.

The questions to be investigated fall naturally under the following headings: (i) the caesura, (ii) the rhythm of the 'opening,' (iii) the 'break,' or rhythm of the fifth, sixth and seventh syllables, (iv) the cadence, and (v) variations in the number of syllables, so far as they are not included under the preceding headings.

The groups investigated are the following: in the archaic period (i) the lyric hymns, and (ii) the Triṣṭubh hymns of

Bharadvāja (Maṇḍala vi); in the strophic period (iii) the Triṣṭubh hymns of Vasiṣṭha (Maṇḍala vii); in the normal period (iv) the hymns of Vāmadeva (Maṇḍala iv), and (v) those of Kuśika (Maṇḍala iii), in each of which groups the Triṣṭubh metre prevails, but a few Jagatī hymns are also found; and in the cretic period the hymns, almost equally divided between Triṣṭubh and Jagatī metre, (vi) of Kutsa (i 94–115), and (vii) of the small groups of hymns extending from x 29 to x 80. In the eighth and last group are included all the hymns of the popular Rigveda.

The statistical results for these eight groups are given in the Table in § 212, and are the basis of the discussion in the sections that now follow.

(i) Although the general type of trimeter verse is on the whole the same throughout the Rigveda, it is necessary to exclude wholly or partly from consideration here certain hymns which have a very distinctive character.

Many verses which are treated by the native authorities as of the trimeter type have already been analyzed as consisting of dimeter verses with verses of four (or three) syllables attached. This is particularly the case in the metre to which the name of 'Dimeter Uṣṇih' (§ 192) has been given in this book. Verses of this type are entirely excluded from consideration here.

Hymns in the 'uneven lyric metres' (§ 27) form a special class so far as the number of syllables in the cadence is concerned. Other variations which they contain are included in this chapter.

Hymns which contain 'decasyllabic variations' (§§ 49–53) in any large proportion fall into two classes, which it now becomes important to distinguish.

The first class consists of hymns in which different decasyllabic variations are found, in proportions varying from one verse in ten to one verse in five. These we now name as a class *hymns in decasyllabic Triṣṭubh metre*, though in fact two or three of them are in Jagatī metre, and in these the verses which contain 'rests' are of eleven syllables. These hymns are treated separately so far as the decasyllabic variations are concerned: but other variations are included throughout the chapter. The list of these hymns is given in § 94 iii *a*.

The second class consists of hymns in each of which some decasyllabic variation is predominant, although some of them contain many verses in Triṣṭubh or Jagatī. These we now name *hymns in decasyllabic metres*, with the same qualification as in the last section. Variations of all kinds occurring in these hymns are given in the lists in this chapter within square brackets or in special subsections, but are entirely excluded from the tables. The hymns here referred to are i 61, 65–70; ii 11; iv 10; vi 44 7–9; vii 34 1–21, 56 1–11; ix 109; x 1, 6, 46, 77 1–5, 78 1–6 (§ 94 iii *b c d*).

The special features which occur in the uneven lyric hymns and in

decasyllabic hymns of the two classes will therefore be discussed in this chapter primarily from the standpoint of their occurrence as occasional variations in other hymns. The hymns in decasyllabic Triṣṭubh will also be considered in this chapter as a special class: but the consideration of the hymns in uneven lyric metres and in decasyllabic metres, so far as their respective characteristic features are concerned, will be postponed to the next chapter.

(ii) The complete investigation of trimeter rhythm involves the tabulation of the quantity of almost every syllable in the trimeter verses of the Rigveda, in connexion with the position of the caesura in each case. In the following points only it has seemed sufficient to take samples of the rhythm: (*a*) for the initial syllable; (*b*) for the 'regular' forms of the opening (§ 215); (*c*) for the occurrences of a natural pause after the eighth syllable. As in dimeter verse, we have no means of determining with completeness the quantity of final syllables, but feel justified in assuming that it is metrically indifferent.

Where samples only have been taken of the quantity in any particular position, it has seemed desirable to examine not less than 500 verses in each case.

205. The *caesura* is the dominant feature of trimeter verse, and its position decisively affects the rhythm both of the opening and of the break. The caesura is a natural pause, corresponding to the taking of the breath in recitation, and occurs regularly in all parts of the Rigveda either as an *early caesura*, that is, a pause after the fourth syllable, or as a *late caesura*, that is, a pause after the fifth syllable (§ 43). Verses of these two types are everywhere combined in the same stanza.

The position of the caesura is in itself indifferent in all parts of the Rigveda: but indirectly one or the other position may be slightly favoured on account of some rhythm of the break which depends upon it. Thus in the Vasiṣṭha hymns the caesura is more often late, on account of the favour shewn to the break ⏑ ‖ – ⏑ in connexion with 'secondary caesura' (see below): and in the Viśvāmitra hymns and the later periods the caesura is more often early, on account of the favour shewn to the cretic break ‖ – ⏑ – (§ 207).

In a few cases, chiefly in the archaic period or in the popular Rigveda, there is some difficulty in determining the position of the caesura. In 'decasyllabic' and 'hybrid' verses there is always a well-marked caesura, but it is not easy to say in each case whether it should be considered 'early' or 'late': these verses are further considered in §§ 225–230. Elsewhere we appear to find a *weak caesura*, namely either (i) a caesura dividing the two parts

of a compound, or (ii) a caesura following the third syllable. Both forms of the weak caesura are characteristic of the archaic period, and are further considered in § 214.

Chiefly in the Vasiṣṭha hymns we find a variation which we may term the *secondary caesura,* being an approximation of the first eight syllables of trimeter verse to the dimeter type.

The existence of the 'secondary caesura' in the Vasiṣṭha hymns may be inferred from the following considerations:

(i) In all other parts of the Rigveda a pause is found after the 8th syllable in about 35 per cent. of the verses, which is just the proportion that might be expected if no special rhythm were aimed at. But in the Vasiṣṭha hymns this pause occurs in no less than 57 per cent. of the verses.

(ii) Certain other variations of rhythm, namely the caesura after the third place, and the breaks ‖ ⏑ – ⏑, ⏑ ‖ – ⏑, and – ‖ – ⏑ are found very much more frequently when there is a pause after the eighth syllable than elsewhere.

The verses in the Vasiṣṭha group which combine one of the features last mentioned with a pause after the eighth syllable amount to about one-sixth of all the verses in these hymns, and roughly account for the higher proportion of each of the separate variations in these hymns. It therefore appears that it is the combination of the pause with some other feature which characterizes this collection, and in the Table in § 212 the instances in which the combination occurs are considered separately.

(i) The caesura is usually a pause in the sense as well as in the sound. It is not however absolutely necessary that this should be so: and we find numerous examples in the Rigveda in which the caesura separates either (*a*) the two parts of a *dvandva* dual, or (*b*) an accented word from an enclitic which follows it, or (*c*) the negative particle or the augment *a-*, when combined by Sandhi with a word preceding, from the remainder of the word to which either of them belongs. As these occurrences seem to have no historical importance, it will be sufficient to give a few examples here: namely

(*a*)	*asmá indrā* ‖ *-varuṇā viśvávāram*	vii 84 4a
(*b*)	*hásteṣu khādíś* ‖ *ca kṛtíś ca sáṁ dadhe*	i 168 3d
	ágne tokásya ‖ *nas táne tanū́nām*	ii 9 2c
	áśvinā pári ‖ *vām íṣaḥ purūcíḥ*	iii 58 8a
(*c*)	*sáṁ vatsénā* ‖ *-sṛjatā mātáram púnaḥ*	i 110 8b
	durvā́sasé ‖ *-mataye mā́ no asyaí*	vii 1 19b.

Further examples of (*c*) are found in i 59 2c, 168 9c, 190 3d; ii 35 13a; iv 1 12d; v 11 3c; vii 61 3d; x 61 7c, 68 10b, 89 13d, 99 5d, *103 1c *2a.

(ii) That the syllable before the caesura, like the final syllable of the verse, is indifferent in quantity (*syllaba anceps*) is a theory as old as the Saṁhitā text itself, and finds expression in the systematic neglect to record the long vowels of certain endings in the position 4A (see especially § 176 ii). Western critics have also often inclined to this view. There is however no foundation for it in the usage of the poets: indeed the quantity of the fourth syllable is more strictly regulated in trimeter verse when the caesura follows than in dimeter verse where there is no caesura: and the quantity of the fifth syllable where the caesura follows is better marked than that of the third in the same verses, as appears from the Table (§ 212).

(iii) Of the forms of the secondary caesura by far the most common is that which employs the break ⏑ ‖ – ⏑, and it is illustrated by the following examples:

sómaḥ śukró ná ‖ *vāyáva* | *ayāmi* vii 64 5b
vásiṣṭha śúkra ‖ *dídivaḥ* | *pávāka* vii 1 8b,

the first example having in addition a short eighth syllable.

Verses of this type amount to one-tenth of the whole number occurring in the Vasiṣṭha group, and are more than twice as common there as in the Rigveda generally: they may therefore be appropriately termed *Vāsiṣṭhī* verses.

The frequency of verses of this type in the Vasiṣṭha group sufficiently accounts for the preference shewn to a late caesura.

(iv) The less important forms of the secondary caesura may be illustrated as follows:

(*a*) caesura after third syllable with pause after the eighth:

á citra ‖ *cítriam bharā* | *rayíṁ naḥ* vii 20 7d

(*b*) iambic break ‖ ⏑ – ⏑ with pause after the eighth syllable:

prá dhénava ‖ *udaprúto* | *navanta* vii 42 1c

(*c*) iambic break – ‖ – ⏑ with the same pause:

átūtujiṁ cit ‖ *tútujir* | *aśiśnat* vii 28 3d.

(v) 'Verses with secondary caesura' as now defined appear to be distinctly influenced by dimeter rhythm, yet they are by no means in entire agreement with it.

Of our verses (Table, § 212) 5 per cent. have caesura after the third syllable, 23 per cent. after the fourth, and 72 per cent. after the fifth. Of 100 dimeter verses measured in the same way the proportions are 22, 32 and 39 respectively, whilst 8 verses have no break (except within a compound) in any of these positions.

Of the verses which have one or other form of iambic break only 12 per cent. have a short eighth syllable. Although this proportion is very much higher than that usually found in trimeter verse, it is very

much lower than that found in dimeter verse, in which the quantity of the eighth syllable is of course indifferent.

Again in our instances the fifth syllable is long (as in the last example) in one-tenth of the verses, whereas in dimeter verse a long fifth syllable is seldom found more often than once in a hundred verses.

We seem therefore to be precluded from using the convenient title 'dimeter Triṣṭubh' for these verses, although it is very suggestive of their general character. Neither are we in a position to assert definitely that this type is derived by contamination from dimeter verse: it is quite possible that its leading variety ⏑ ‖ – ⏑ was directly derived from the more usual form ⏑ ‖ ⏑ ⏑ (which is only equally common in these hymns) in an endeavour to introduce a more varied rhythm (see § 207 iv).

In any case it does not seem probable that these verses represent a primitive type: for in that case we should expect to find them accompanied by the general freedom of metre which characterizes the archaic period: whereas in fact the Vasiṣṭha hymns are on the whole quite as regular as (say) those of Vāmadeva.

206. In the opening a general iambic rhythm predominates under all circumstances, as in dimeter verse: but the developement of this rhythm is not only different from that found in dimeter verse, but also varies according to the position of the caesura.

If the caesura is early, about two-thirds of the openings in every group fall within the formula ⏓ – ⏓ –: if it is late, the proportion is always as high as three-fourths, and in the Viśvāmitra group it is much higher.

Before an early caesura the quantity of the third syllable is usually indifferent: in the groups of the normal period a short vowel is preferred, in the Kutsa hymns a long vowel.

If the caesura is late the four regular forms are used almost indifferently in the archaic and even in the strophic period: but later there is a marked preference for a *short third and a long fifth* syllable, giving a *normal form* ⏓ – ⏑ – –, which is identical with the usual form of the Pentad in Dvipadā Virāj verse, and may therefore be called the *Pentad opening.*

The syncopated form ⏓ ⏑ – – ‖ is fairly common in the lyric hymns of the archaic period, and still more in the cretic and popular periods: but it has no such developement as occurs in dimeter verse.

The other variations of the opening are of very little historical importance: they are discussed in § 215.

In the following stanza all the verses except the first have the 'Pentad opening':

índrā yuvám̐ ‖ varuṇā didyúm asmin
ójiṣṭham ugrā ‖ ní vadhiṣṭaṁ vájram
yó no durévo ‖ vṛkátir dabhītíḥ
tásmin mimāthām ‖ abhíbhūti ójaḥ iv 41 4.

As however the construction of stanzas in which all the verses have either early or late caesura is foreign to the metrical conceptions of the Rigveda, stanzas of this type are only found here and there as chance productions. See further § 207 ii.

207. The rhythm of the break depends directly upon the caesura, and is much more varied when the caesura is early than otherwise: this, as has before been observed, is also the case with the opening.

The *normal forms* are ‖ ⏑ ⏑ – when the caesura is early, and – ‖ ⏑ ⏑ when the caesura is late: each of them includes about 40 per cent. of the occurrences in the archaic period, and an increasing proportion in the later periods.

The *subnormal forms* after an early caesura are ‖ – ⏑ –, ‖ ⏑ ⏑ ⏑, ‖ – ⏑ ⏑; that is, the remaining possible forms with short sixth syllable. Of these the cretic break ‖ – ⏑ – is found in about one-seventh of the instances in the earlier groups: but in the hymns of Viśvāmitra and of the later periods it is about twice as common. Occurrences of forms with short seventh syllable are about one-third as frequent in every period as the corresponding forms in which that syllable is long. With a late caesura the only 'subnormal' form is ⏑ ‖ ⏑ ⏑: in the archaic period this is almost as common as the normal form, but in the later periods it is only half as common.

The iambic forms ‖ ⏑ – ⏑, ⏑ ‖ – ⏑, – ‖ – ⏑ may all be considered as *occasional forms*, at least in the archaic period. The form ⏑ ‖ – ⏑ becomes rather more common in the strophic period, and retains a certain importance in the later groups: but the two remaining forms decrease rapidly in frequency. The occurrence of these forms in connexion with 'secondary caesura' has already been discussed in § 205.

The remaining forms may be considered as *irregular*. They are all relatively common in the archaic period, and rare afterwards.

(i) The rule given in § 45, that the caesura should be followed by two short syllables, holds good for about two-thirds of all the trimeter verses in the Rigveda, but is largely qualified by the particulars now given. Thus after an early caesura the cretic form ‖ – ⏑ – is much more common than the form ‖ ⏑ ⏑ ⏑, and must be considered as a more regular form: and the form ‖ – ⏑ ⏑ seems also to rank as regular in the cretic and popular periods. In other particulars also the classification of the forms does not apply with equal force to all periods; for instance, the iambic forms (except ⏑ ‖ – ⏑) are really irregular after the strophic period.

(ii) With a late caesura both the opening and the break are comparatively inelastic in rhythm: hence, as the examples quoted above (§ 206) shew, the trimeter rhythm tends towards an absolutely rigid scheme, viz.

⏓ – ⏑ – – ‖ ⏑ ⏑ – ⏑ – ⏓.

The Indian theory of classical Sanskrit metre unnecessarily distinguishes two forms of this verse, according to the quantity of the initial syllable: and it fails to take adequate account of the caesura, which is the most important feature in the verse, at any rate as used in the Rigveda. Still the term *Indravajrā* will be convenient for the scheme just given, if we may modify the traditional meaning by regarding the quantity of the initial syllable as indifferent, and the late caesura as essential.

Although the 'Indravajrā' verse (illustrated in § 206) never becomes established as the basis of an independent metre, it holds a position of such prominence amongst the various forms of Triṣṭubh verse that it may fairly be considered as the dominant type which has emerged from the competition of numerous Vedic rivals.

(iii) The use of the iambic forms ‖ ⏑ – ⏑, ⏑ ‖ – ⏑, and that of the cretic form ‖ – ⏑ – present the most striking features of the metre of the Rigveda. At first sight the iambic forms appear to be characteristic of the earlier Vedic periods, and the cretic form seems to mark the later: and this general view was assumed as a starting-point in §§ 94 v, 95 ii. It is now seen to be subject to important qualifications. In particular the form ⏑ ‖ – ⏑, when used with secondary caesura, assumes importance even in some of the later periods, and in the hymns of Viśvāmitra, and to a certain extent in the group x 29–80, is used side by side with the cretic form.

(iv) Although the form ⏑ ‖ ⏑ ⏑ is a regular form in all periods, it is comparatively little used in the Vasiṣṭha hymns, where it is actually less common than the form ⏑ ‖ – ⏑. There is therefore ground for thinking that the latter form was encouraged by some distaste for the three consecutive short syllables at the break. In the end both these forms gave way to the dominant type – ‖ ⏑ ⏑. It has been necessary to consider the quantity of the fifth syllable in connexion with the opening also, as it has a bearing upon the quantity of the fourth: but it seems that even with a late caesura the quantity of the fifth syllable is primarily affected by the syllables that follow.

(v) Irregular forms of the break are much commoner if the caesura is early than otherwise: the most common form is ‖ ⏑ – –, and next to it ‖ – – ⏑. After a late caesura ≍ ‖ ⏑ – is more common than ≍ ‖ – –. This gradation follows naturally from the rule in § 45: in both types of the verse the rarest forms of the break are those in which the caesura is followed by two long syllables.

208. The regular rhythm of the cadence is – ⏑ – ≍ in Triṣṭubh verses, and – ⏑ – ⏑ ≍ in Jagatī verses. This rhythm appears to be almost entirely independent of the caesura and the rhythm of the break.

In the eighth place a short syllable is employed fairly often, not only in the archaic and strophic periods, but also in the hymns of Vāmadeva in the normal period: and some liberty in this direction is still retained even in the later periods.

This liberty is, however, not extended equally to all syllables. Final syllables are found twice as often with this quantity as initial or medial syllables: and final vowels are found about twice as often as final consonants.

The prevalence of short final syllables in this position in the Vasiṣṭha hymns is associated with the secondary caesura: as becomes clear when we observe that almost one-half of the verses with short eighth syllable in this group have one or other of the iambic breaks ‖ ⏑ – ⏑, ⏑ ‖ – ⏑, – ‖ – ⏑. The preference given to final short vowels as compared with final syllables ending in consonants calls for some different explanation: the phenomenon is clearly analogous with the similar preference for final short vowels in the second place, and the two are discussed together in §§ 221, 222.

The short tenth syllable is about half as common as the short eighth syllable, and is almost always an initial or medial syllable, as is also the short sixth syllable in dimeter verse. This fact shews that there is some arbitrary or conventional element associated with the opposite tendency shewn in the short eighth syllable.

The short eighth and the short tenth syllable are associated in the same verse just as often as might be expected by the laws of chance, and are therefore tabulated quite independently: all other quantitative variations in the cadence are very rare, and are almost confined to the archaic period.

209. There are some important syllabic variations which

affect the cadence only. These are (i) the *catalectic Jagatī* verse, in which the Triṣṭubh cadence is found in a lyric or Jagatī stanza; (ii) the *extended Triṣṭubh* verse, in which the Jagatī cadence is found in a Triṣṭubh stanza; and (iii) the *hypersyllabic verse*, in which the Triṣṭubh or Jagatī cadence is extended by two syllables.

The first two variations may be explained by 'contamination' (§§ 55, 56): 'catalectic Jagatī' is not uncommon in the archaic and cretic periods, and becomes frequent in the popular Rigveda; whilst 'extended Triṣṭubh' is very rare except in the popular Rigveda.

'Hypersyllabic verses' constitute a special metrical developement, as is clear from the great number of such verses found in a single hymn (viii 97 10–15). The occurrences are confined to the archaic period.

These variations are further discussed in §§ 223, 224.

210. The syllabic variations which affect the verse as a whole are those exhibited in 'decasyllabic verses' (§ 49) and 'hybrid verses' (§ 56). Of decasyllabic verses there are many varieties (§§ 226–228), several of which develope into the distinct metres found in the decasyllabic hymns. For the moment we put aside not only these verses, but also all those that occur in the hymns in decasyllabic Triṣṭubh metre (§ 204 i), and consider only those verses which occur sporadically: the Table shews that these are relatively common in the archaic period, and are occasionally found in all the groups except those of Viśvāmitra and Kutsa.

The conclusion reached above (§ 149 i), that most of the verses in which some part of the word *índra* follows an early caesura are to be interpreted as decasyllabic, now finds support in considerations of rhythm. For in such verses the final syllable of the word is short in two instances out of every three, as is regularly the case in decasyllabic verses of the corresponding type (§ 226 i, ii): whereas if the resolved value were correct we should expect to find the rhythm ‖ – ⏑ – quite twice as often as ‖ – ⏑ ⏑. These verses are therefore included with the decasyllabic verses in the Table.

Hybrid verses are occasionally found both in the lyric hymns of the archaic period, and in the popular Rigveda.

In Chapters IV and VI I have preferred to interpret verses either by hiatus or by syllabic resolution, rather than as decasyllabic verses,

whenever the evidence appeared in any way adequate. In so doing I have followed a principle which commends itself by its simplicity both to Indian and to western critics of the Rigveda: but the present enquiry rather points to the conclusion that decasyllabic variations should be more freely recognized. The evidence of early date is very much the same, whichever be the explanation favoured in particular instances.

211. In the general picture of the developement of trimeter rhythm which is shewn by the Table in the next section there appears a broad contrast between the groups of the archaic period and those that are subsequent to them. In the archaic period almost every variation is relatively common, so that it would seem that the trimeter rhythm was not at that time established in any very strict form. But in all the subsequent periods we find very general regularity, with special favour shewn to one or more forms, such as the 'secondary caesura,' the 'pentad opening,' and 'the cretic break,' which are nevertheless common in all periods. In the popular Rigveda the variations are all such as may be explained by the 'contamination' of verses or parts of verses of different types.

The variations which characterize the archaic period are both numerous and distinctive: they are also generally similar to those which characterize the same period in dimeter verse. Hence we can readily detect the archaic rhythm, even in a small group or a single hymn. The characteristics of the strophic, normal, and cretic periods, on the other hand, can only be observed in large bodies of verse: in small groups and single hymns the favoured types of these periods may happen to predominate merely as the result of chance.

The frequency of 'contamination' in the popular Rigveda has already been used as evidence of date in Chapter II: in other points the metre of that period is in close agreement with that of the cretic period. On the other hand the provisional theory of an 'archaic period' receives confirmation from the appearance of a great number of new features which are seen to characterize the groups assigned to this period: and the examination of these details promises to supply us with the means of defining with considerable accuracy the list of hymns which should be assigned to this period. For the intermediate periods we can only expect to trace the history in its broader outlines.

212. TABLE SHEWING THE PRINCIPAL VARIETIES OF TRIMETER RHYTHM.

Period	Archaic		Stroph.	Normal		Cretic		Popular
	Lyric	Bhar.	Vas.	Vāma.	Viśv.	Kutsa x 29–80		
Group	I	III	IV	VI	VII	VIII	IX	X
No. of verses	736	1524	1621	1598	1407	685	1155	3445
THE CAESURA:								
Caesura after 4th syllable	448	468	440	496	537	582	519	519
,, ,, 5th ,,	496	478	536	480	458	410	467	463
,, in compound	8	14	6	6	3	0	2	2
,, after 3rd syllable[1]	3	5	1	3	0	0	2	0
Secondary caesura:								
with caes. after 3rd	3	1	9	0	1	0	0	0
with break, ‖ ⏑ – ⏑	22	13	41	5	10	3	3	3
,, ⏑ ‖ – ⏑[2]	40	42	107	24	61	15	34	17
– ‖ – ⏑	5	15	18	6	7	6	7	3
THE OPENING:								
(*a*) with early caesura:								
Regular, ⏓ – ⏑ –	130	163	157	208	220	173	177	174
,, ⏓ – – –	151	143	154	161	152	235	176	172
Syncopated, ⏓ ⏑ – –	58	40	37	35	42	68	58	63
Other forms	109	122	92	101	123	106	108	110
(*b*) with late caesura:								
Pentad, ⏓ – ⏑ – –	115	91	131	182	169	139	150	132
Regular, ⏓ – ⏑ – ⏑	113	98	128	77	105	84	69	82
,, ⏓ – – – –	91	94	85	85	81	58	86	98
,, ⏓ – – – ⏑	78	79	106	75	74	48	61	61
Other forms	99	116	86	61	29	81	101	90
THE BREAK:								
(*a*) after early caesura:								
Normal, ‖ ⏑ ⏑ –	201	206	217	233	295	286	245	270
Cretic, ‖ – ⏑ –	67	72	67	77	142	170	136	119
‖ ⏑ ⏑ ⏑	60	94	65	78	57	50	80	80
‖ – ⏑ ⏑	19	32	34	19	20	62	46	37
Iambic, ‖ ⏑ – ⏑[1]	33	14	4	5	1	0	3	1
Irregular forms	49	30	9	16	6	10	7	11
(*b*) with late caesura:								
Normal, – ‖ ⏑ ⏑	233	221	248	285	248	232	290	279
⏑ ‖ ⏑ ⏑	162	167	118	145	130	137	122	153
Iambic, ⏑ ‖ – ⏑[1]	28	21	31	11	10	13	10	7
,, – ‖ – ⏑[1]	13	13	9	4	1	7	3	2
Irregular, ⏓ ‖ ⏓ –	17	5	6	3	3	0	3	2
THE CADENCE:								
Short eighth syllable:								
,, with secondary caesura	3	5	19	1	4	0	0	1
,, final vowel	30	21	15	22	7	7	2	4
,, final consonant	18	7	11	12	9	4	3	6
,, otherwise	24	11	2	8	3	10	3	4
Short tenth	34	34	5	8	2	6	3	3
Long ninth	8	9	5	6	1	1	3	2
Irregular	4	7	1	1	1	1	1	0
Catalectic Jagatī	23	—	—	—	—	43	44	70
Extended Triṣṭubh	—	1	2	1	2	2	0	45
Hypersyllabic verses	7	4	1	1	0	0	0	2
SYLLABIC VARIATIONS:								
Decasyllabic verses[3]	21	25	14	14	4	5	11	10
Hybrid ,,	5	1	0	0	0	1	0	6

All the figures in this Table are proportional to each 1000 verses.

213. In order to apply these results to smaller bodies of verse, it will be necessary to record more precisely the occurrences of those variations which are of historic importance. Amongst these the 'secondary caesura,' which includes phenomena connected both with the ordinary caesura and with the break, is the first to claim consideration.

Apart from the Vasiṣṭha hymns, these variations are most common in the archaic period, but are also occasionally used later. But the 'Vāsiṣṭhī verse' (§ 205 iii) is very common in some of the later collections also, for instance in the Viśvāmitra hymns and the collection x 29–80 : whereas the form with caesura after the third syllable is hardly found later than the strophic period.

(i) The Vāsiṣṭhī verse occurs so frequently that it will be sufficient to give the references to the hymns only, indicating by an index number the number of occurrences in each hymn; reference to the verse is only given in the case of composite hymns. The list then is: i *24[2] 33 36 39 44 51 54 55[7] 56 57[4] 58[2] 59[2] [61[3]] 63[2] 71 72 73 77[2] 79 83 85[2] 87[2] 88[3] 89 (8b) 92[4] *93[2] 100 102 103 104[3] 110 111[3] 112[2] 113 116[8] 117[20] 118[4] 119[2] 121[3] 122[2] 125 127[3] 128 131 *133 (1a 1b) 134 140 141[2] 144[3] 149[2] 151[2] 152 153[2] 154[2] 155[2] 156[3] *161 *163[3] *164 165 167[2] 168[2] 169 171 173[5] 175 *179 180[3] 181[3] 182 183[2] 184[3] 185; ii 9 10 [11[2]] 12[2] 14 17 19[2] 21 23 24 27[3] 28[2] 29 30 31[2] *32 (5b) 33[5] 35[2] 36 38[3] 40; iii 1[5] 2[2] 4 5 6[2] 7[3] 14[6] 15 18 19[2] 20 21 22[2] 25 26 *28 *29[4] 30[5] 31[7] 32[2] 35[3] 36[2] 38[7] 39[2] 45 48 50 51[3] 53[3] (9b 10b *17b) 54 55[2] 56[2] 57[5] 58[10] 59 61[2]; iv 2[2] 3[2] 4[7] 5[5] 6[2] [10[2]] 12 *18[2] 19[2] 20 22 24 27[2] 29[2] 34 37 38 39 42 43 44 45 50 51 *58; v 1[3] 2 3 4 8[2] 12 28 (1b) 30[2] 31 32[2] 34 36 41[2] 42 43[4] 45 47 48 49[2] 54 55 57 60[3] 76 77[4] 81 *83 87; vi 1 3 4[5] 6 10 11[2] 12[3] 15 (15b) 16 (46b) 21 22 23[3] 26[2] 27[2] *28 30 31 33 37[2] 38 39 40[2] 41 44[6] 48[4] 49 50[4] 51[2] 52 (14d) 60 62[2] 63[3] 64[2] 65 66[4] 67 68[2] 69 72; vii 1[5] 2[2] 3[7] 4[8] 6 7[4] 8[5] 10[2] 13 14[3] 17[2] 18[3] 19[3] 20[5] 21 22[4] 23[5] 24[2] 25 26[2] 27[2] 30[2] 31 32[2] 34 36[2] 37[2] 38[5] 39 40[6] 42[3] 43 45 56[6] [and 11a] 57[2] 58[8] 60[7] 61[2] 62 64[4] 65[4] 67[5] 68[6] 69[2] 70[6] 71 72[3] 73[2] 75[2] 77[2] 84[2] 85 86[4] 87[3] 88[2] 90 92[4] 95 97[7] 99 100 *103 *104[2]; viii *1 (34d) 4 15 18[2] 19 20[4] 21 22 23[3] 24 27 33 35[7] 36[2] 46[2] *48[6] 49 53 57 60 66 86 87 88 89 96[4] 98[2] 99 101; ix 68 70[4] 71[2] 74 75 76[3] 79[4] 83 84 85[3] 86[3] 88[3] 89[2] 91 93 95[2] 96 97 (11d 21c) 106 107 108 [109]; x [1] 3 4 *10[3] *13 *14 *18 23[3] *27 29 30 31 32[2] (1d 2d) 35[3] 36[2] 38[2] 39[2] 40[2] 45 [46[2]] 48[3] 49[3] 50 55 *59 61[10] 62[3] 63 64[4] 68[5] 69[2] 70 73[5] 74[2] 76[2] 77[2] (7b 8b) 78 (7b) 79[3] *82 *83[2] 89 91 92[2] 93 *94[3] *95[4] 99[3] 104 105 106 113 115[7] 116 *117 *120[3] 123[4] 124 *125 132 140 147 *168 172[2] *179.

[*Notes to the Table opposite*]

[1] For occurrences combined with a pause after the eighth syllable see under 'secondary caesura.' The number of occurrences under the two headings must be added together to give the whole number in each 1000 verses.

[2] Vāsiṣṭhī verse (§ 213).

[3] Verses occurring in hymns in decasyllabic Triṣṭubh are not included here.

(ii) The following are instances of the combination of a caesura after the third with a pause after the eighth syllable: i 36 18a, 63 2c[1], 174 9d; ii 14 4d[2], 17 5d, 24 12c, 33 8c; iii 16 6c, 58 7a; iv 33 10a[2]; vi 15 12d, 48 17c[3], 51 9b[2 4]; vii 2 7c, 7 1b, 20 7d, 26 5b, 36 5c, 57 6b, 60 1a[4], 67 5b, 68 3c, 88 3d, 97 3b 9a; viii 25 23c; ix 96 4b; x 106 7a[2] 7d, *120 9c, 132 2b, 172 2b.

[1] caesura following the prior element of a compound. [2] only in these instances is dimeter rhythm wanting. [3] § 151 i. [4] with short eighth syllable.

(iii) In the following instances the break ‖ ⏑ – ⏑ is combined with a pause after the eighth syllable: i *24 15b, 32 13a, 33 8a, 44 10a, 55 4a, 57 4b, 58 9d, 60 5d, 71 4c[1], 83 1d, 87 6b, 88 5d, 89 6d, *93 5d, 104 1d, 106 5b, 113 3c, 116 1d 7d, 117 6d 16b, 120 7c, 121 13d[2], 127 8a, 128 4a, 158 4b, *164 13d, 166 14b, 180 8c, 190 4a; ii 9 3c[3], 15 5b, 23 8a, 27 16a; iii 1 17c, 14 6c 7a, 19 2a, 25 5a, 26 3c 6a, 34 8a, 43 3a, 47 1b, 53 11b, 55 18a, 58 7b, 59 2c, 61 2a; iv 12 6b, 20 3b, *24 9b, 26 5b, 37 3b, 50 3b 5a, 55 2c[2]; v 31 11d, 46 2d, 53 6a 7c 11b 14a, 87 1c 4c 8c; vi 2 11e, 15 10b 12a 15e, 17 1d 13c, 23 7d[2], 26 3c 6c, 29 2b 2c, 30 4b, 49 4d, 50 12a 14c, 51 9d, 63 2d 7c, 64 5a[2], 67 2d, 73 2a[2]; vii 1 3b 4c 5a 6b 11b 15a 19a 20d, 3 9c 10b, 7 4b 7d, 14 3b, 18 7a 7b, 19 1c 4d 8c, 20 4d 5d 7b 8a 9a, 21 8d, 22 2c, 23 3a, 25 †1d[4], 27 1d, 29 3a, 36 4c 9b, 37 1b[2] 2b[2] 6c, 38 1d[4] 6a[7] 7b 7c, 39 2d 3c 7a, 40 1b[2] 3c, 42 1c, 56 14b 19c, 58 5c, 60 6c 7b 12a, 61 4c, 67 5d, 68 3a 6b 8c[2], 70 1b, 84 2b, 85 1a 1d, 86 4b[2] 6b[2] 6c[2], 87 1b 5d, 92 3c 4d[2], 95 2a 2b 4a 5b[2] 6a[2], 97 2a[2] 2d 5d[5], 100 3b; viii 15 2c, 17 15c, 18 19c[2], 22 9b, 23 27c, 24 15c, 25 11c, 27 10a, 36 1b = 2b = 3b, 46 28c, 60 4a, 70 7c, 80 10d, 87 6a, 96 2c 17c, 98 1c, 99 8a, 101 8a; ix 74 4c, 79 3a 3b, 86 43a, 90 6d, 93 5d, 97 3d 6d 54d[2], 108 15b, 111 2a; x 4 1c 2b, *17 1d, *18 12c, 23 3a[2], 30 2b, 48 7b, 61 20b, 65 1b 15d, 66 1a[1], 73 5a, 74 6c, 75 5c, *87 21d, *95 7c, 96 5a, 99 1a[2] 6a, 105 4b, 116 5c, 122 8d, 123 5d, 126 8b, 140 6c, 160 5d[6].

[1] § 151 iii. [2] also short eighth syllable. [3] 2 sing. perf. in *-thā* (*-tha*) in eighth place. [4] § 166 iv. [5] § 170 ii *c*. [6] § 151 ii. [7] § 142 i.

(iv) The break – ‖ – ⏑ is combined with a pause after the eighth syllable in the following verses: i 55 3d 6d, 56 3b, 57 4c 6b, 77 5c, 89 5c, 100 4c 10b 15a, 113 13c, 116 21a, 117 3b 4c 7d 13b, 118 6d, 121 11a, 122 3c 4b, 132 6a, 135 6a, 141 6c, 146 3c, 156 2b 3a 3c, 158 2c 5c, *164 29a *52a, 167 5b, 173 1c[1], 178 3c[1], 186 3b 5a 11a, 189 4a[1], 190 3d[2] 4b; ii 4 3d, [11 10b 12d 21c], 14 8d, 17 1b 6c, 20 4c[1], 23 7a, 32 3b, 33 5d 12c, 35 9b 15a, 36 6a; iii 4 4b, 5 2a, 7 10d, 15 1b[1], 19 2b, 21 1c 4b, 33 1c 8b 9a, 54 15b; iv 2 3a, 4 1d[7], 6 3a, 12 6c, 16 5b, 22 3c, 26 6d, 29 3c, 37 1a[1]; v 2 9d, 8 5b, 32 6a, 36 1b, 41 3a 13b, 46 7c, 54 11c, 87 9a; vi 1 3c, 2 11c, 10 3d, 13 4d, 16 46a[3], 17 10d[1], 20 6c, 21 6d[4] 7a, 23 9a, 26 1d[1], 29 5b, 40 2d, 49 14d, 50 7a 12c 12d 14a, 63 8b[1], 64 1d 3b, 65 1b, 66 1c 8d[1]; vii 1 3a[5] 9a[1] 13a[1] 14c, 3 10a, 6 7a, 8 5c, 16 4a, 18 17d, 19 7d[1], 28 3d[1], 34 24a, 40 5c, 41 7c, 43 3b, 56 17b, 57 3b 6d, 60 4c, 61 4b, 67 5a 5c, 68 5a, 70 1a, 76 6a 7b, 77 2a 5a, 84 1a 1c, 86 4c, 88 3c[3], 95 5a; viii 25 18c, 26 5c[1], 35 4a 6a, 60 10a[1], 96 2b[6]; ix 69 8d,

70 1b 2c, 73 5d, 74 4a, 75 3b, 86 4c 36b, 91 4a, 93 4d, 94 3a, 96 17a, 97 27d 34b 53c 53d, 107 16a 26c, 110 8a; x 4 6c, *10 10a, 22 15d, 23 4a, *27 12a, 30 1d, 35 4b, 39 7d, 43 4b, 45 4b, *59 3a, 61 4b 12c[1] 13b 16c 23b, 64 3a[1], 70 11c, 74 1a[1], 76 1b, *85 23b, 91 7b, 93 6a, *95 6b, 99 5d, *101 7d, *103 11c, 111 3c, *120 3c *5d, 126 8c, 133 7c.

[1] with short eighth syllable. [2] § 127 *b*. [3] § 151 iii. [4] § 158.
[5] impv. *-hi* in eighth place. [6] § 159 iv. [7] doubtful: see § 159 i.

(v) Short final syllables in the eighth place are specially common in the Vasiṣṭha hymns: if however we except those instances which occur in the verses already referred to, they are not so common as in the archaic period or in the Vāmadeva hymns. It does not therefore appear that this variation is *by itself* an indication of 'secondary caesura': but in the cases referred to it is corroboratory evidence of this type.

214. Both forms of the 'weak caesura' (§ 205) are characteristic of the archaic period. There is however some difficulty in determining the extent of these variations, even when occurrences in verses which have secondary caesura are excluded from consideration.

A caesura separating two elements in a word may confidently be postulated where the rhythm of the break confirms it, as in the following examples:

dasmásya cā̆ru || *-tamam asti dā́m̆saḥ* i 62 6b
ádabdhavrata || *-pramatir vásiṣṭhaḥ* ii 9 1c
ánibhṛṣṭa || *-taviṣir hanti ójasā* 25 4c.

Conversely, the absence of any regular rhythm in the break makes the 'weak caesuras' postulated in the following examples very doubtful:

yé dhenúṁ viśva || *-júvaṁ viśvárūpām* iv 33 8b
tatakṣé || *sū́ryāya cid ókasi své* v 33 4c.

The consideration which seems decisive in favour of metrical interpretation by means of the 'weak caesura' in the latter instances is the extreme rarity of trimeter verses which cannot be explained in one or other of these ways. Undoubtedly the phonetic character of the Vedic dialect makes a pause of some kind at one of the points named almost unavoidable: but only a very strong metrical feeling for the necessity of such a pause can account for our finding only *three* trimeter verses in the whole Rigveda which have certainly no caesura of any kind, namely

tuáṁ sahásrāṇi śatā́ dáśa práti ii 1 8d
sumnám íyakṣantas tuā́vato nṝ́n ii 20 1d
índra svádiṣṭhayā girā́ śacīvaḥ iii 53 2d.

A weak caesura separating two parts of a compound is also found in Virgil: see Dr A. W. Verrall's note on 'the metrical division of compound words in Virgil' in the *Classical Review* for July 1904.

The instances of 'weak caesura' are as follows, those which imply an irregular rhythm at the break having an indication to that effect attached:

(i) The caesura follows the prior element of a compound or derivative: i 30 16c[1], 35 5b, 36 1c[2] 10c, 52 9c, 58 8b[1], 60 5c[1], [61 3c 4d[1] 5c[3] 5d 16a 16c], 62 1b 6a 6b, 63 2c[2], 64 3b[1], 116 3d, 120 9a, 122 2a[1], 127 5b, 129 4b[1], 141 12a, 148 1b[1], 184 2c; ii 4 1a[1], 9 1a 1c, 19 8a[1], 25 4c, 34 8d; iii 2 7d, 26 5d, 53 16d, 58 7c 9a; iv 1 4c[1] 6b[1] 8b[1] 19b, 3 1b[1], 22 3a[1], 23 6d, 33 8b[1], 41 3d, 42 8d; vi 2 11a[1], 4 7a, 11 4d, 15 4c, 16 46c[1], 20 1c 5c[1] †8c[1 4] 11c 13d[1], 24 6c, 26 5d[1], 29 4a, 33 4d[1], 34 2b 3d, 44 10d, 51 10a, 68 1b 2d[1] 6a 7a; vii 2 7b, 4 5d, 8 6d, 14 1c, 23 5b, *33 11a, 38 2d 5d, 58 2b, 60 8d, *66 16a[1], 81 4c, 88 6c[1]; viii 21 9b, 23 19c, 27 11c, 60 17c, 61 14a[1], 66 6c[1], 87 5c, 99 1c; ix 72 4a[1], 83 5c[1], 84 1a, 86 40c[1], 88 3d, 94 1d, 108 13b; x [1 5a], *17 5b, 22 10a[1], 35 14d, 48 8b[1], 50 1b, 61 13d 15c 15d 21c, 74 6c, 76 2b, *85 37a[1], *98 5b, 99 8d[1], *101 2b, 105 4c 11d[1] 11e[1], 122 1a, 140 6c, 160 1a, *167 4d. Occurrences in *dvandva* compounds, as *indrā* || *-varuṇā*, are not included (§ 205 i).

[1] an irregular rhythm results. [2] after third syllable. [3] Virāṭsthānā verse. [4] reading *śaśvādibham* in one word.

(ii) The caesura follows the third syllable: i 36 1c[1], [61 2b], 62 2d 5a 5b 5c, 73 8a[2], 122 8c, 127 2b, 135 4f[3], 186 5b; iv 2 19d, 7 11d, 26 4b; v 33 4c, 49 5b; vi 3 4d 6b 8b, 11 3c, 20 4d, 24 7d[2], 33 2b; vii 20 6a, 37 8c[4], 61 1d, 69 3a; viii 96 3b, 97 13a; ix 72 1c, 93 5b, 97 31d; x 32 5d, 50 5b, 65 15b, 68 2a, *95 7a, 105 5c, 115 2d. For examples accompanied by secondary caesura see § 213 ii.

[1] caesura after prior element of compound. [2] § 151 iii. [3] § 149 iii. [4] but see Metrical Comm.

Apart from the weak caesura irregularities are few and historically unimportant: but we may conveniently record here the following instances:

(iii) The caesura is at the point of Sandhi combination: i 118 7a 7c, 155 4d, 186 8c; v 45 9b; *vi 75 18b; viii 46 22a; ix 87 5b; x 50 3c. See also § 205 i.

(iv) The metre is so uncertain that the position of the caesura cannot be determined in *i 162 16c, iv 26 7a, and viii 46 20a.

(v) The verses i 122 5c, v 33 7a, and vi 12 6a appear to be dimeter verses, but as they occur in hymns which are otherwise in trimeter metre the text is probably incorrect.

215. The opening provides very little material which can be used for the historical investigation of small groups of hymns:

its metrical character being less marked than that of other parts of the verse, and the changes that take place being more gradual. Still a history of Vedic metre would be incomplete without some account of its developement, and the attempt is therefore made here to discuss this part of the verse in more detail than was done in § 206. In consequence of the large number of possible forms this is a rather complicated task.

Perhaps the clearest view of the rhythm is obtained by examining the quantities of the second, third, and fourth syllables according as (i) the caesura is early, (ii) the caesura is late and the fifth syllable long, or (iii) the caesura is late and the fifth syllable short.

The table at the end of this section gives accordingly the proportions in which each possible form is found under each of these conditions, and also the corresponding proportions in dimeter verse, in three selected groups of hymns. To obtain the clearest possible view we take the groups of which the historical character is in other ways the most pronounced, namely (i) the lyric verse of group I (§ 91), (ii) the normal group VI, and (iii) the popular Rigveda.

It appears at once that all the groups agree in the general contrast between the *regular* forms ⏑̄ – ⏑̄ – (⏑̄), and the *irregular* forms ⏑̄ ◡ ◡ ⏑̄ (⏑̄) which have 'consecutive short syllables' in the second and third places: but that forms which have consecutive short syllables in the fourth and fifth places are also irregular. The remaining forms may be considered as *occasional forms* under all conditions, the 'syncopated' type ⏑̄ ◡ – – (⏑̄) being everywhere the most common; but occasional forms are comparatively rare where the caesura is late.

In the two extreme groups there is (except as just stated) very little difference between the openings in the four classes: but in the normal group there is a very marked difference between dimeter and trimeter verse, which is brought out by comparing the frequency of the 'iambic' form ⏑̄ – ◡ – with that of the 'syncopated' form ⏑̄ ◡ – –. For whilst in dimeter verse the iambic form is not twice as common as the syncopated form, in trimeter verse it is never less than six times as common; and if there is a long fifth syllable before the caesura, it is more than fifteen times as common.

In the hymns therefore of this group the dimeter and trimeter

rhythm have developed in opposite directions. The favour shewn in dimeter verse to a long third syllable may perhaps be connected with the fact that the fifth syllable is always short: but at any rate the favour regularly shewn in trimeter verse to a short third syllable is most marked when the fifth syllable is long.

The following particulars also deserve to be noticed:

(i) It is agreed on all hands that the quantity of the first syllable is in all cases indifferent. According to my calculations, the number of long and short syllables in this position is almost exactly the same. Cf. § 183.

(ii) It follows from the Table that the 4th syllable is long in three cases out of four before early caesura, and in nine cases out of ten before late caesura, the difference being due to the more strict rhythm employed generally in the latter alternative.

(iii) The line of distinction between occasional and irregular forms cannot be quite clearly drawn. Consecutive short syllables in the fourth and fifth places are particularly rare, doubtless because the late caesura is almost always followed by two short syllables. Amongst the 'occasional forms' ≅ ◡ – ◡ and ≅ ◡ – ◡ – are somewhat rare, and amongst the irregular forms ≅ ◡ ◡ – ≅ is rather common.

(iv) The nine possible types of irregular opening are included in the formulae ≅ ◡ ◡ ≅, ≅ ◡ ◡ ≅ ≅, ≅ ≅ ≅ ◡ ◡. The form ≅ ◡ ◡ ◡ ◡, in which the irregularity is doubled, and every trace of the rhythm of the opening lost, is naturally very rare: yet we find a few examples of it, as

ná ní miṣati || suráṇo divé-dive *iii 29 14c.

TABLE SHEWING THE RHYTHM OF THE OPENING.

Groups	Lyric (I)				Normal (VI)				Popular (X)			
	Dim.	A	B	C	Dim.	A	B	C	Dim.	A	B	C
Regular forms:												
≅ – ◡ –	29	29	39	53	28	43	61	44	31	33	43	48
≅ – – –	39	34	31	36	39	35	24	44	37	33	34	36
Occasional forms:												
≅ ◡ – –	11	13	11	7	16	7	4	7	11	12	8	8
≅ – – ◡[1]	10	13	5	·5	7	6	3	1	10	11	4	2
≅ – ◡ ◡[1]	4	5	5	·5	3	4	4	1	3	5	3	1
≅ ◡ – ◡[1]	4	3	5	0	5	3	2	0	5	3	3	1
Irregular forms:												
≅ ◡ ◡ –	2	2	4	3	2	2	1	2	2	3	2	3
≅ ◡ ◡ ◡	·5	1	0	0	0	·5	0	0	1	1	·5	·5

A. Trimeter verse with early caesura.
B. Trimeter verse with late caesura and long fifth syllable.
C. ,, ,, ,, ,, short ,, ,,
The figures are proportional to 100 verses of each class.

[1] These forms are irregular in C.

216. The instances of consecutive short syllables in the second and third places in trimeter verse are about 650 in number, the proportion being slightly larger than in dimeter verse (§ 190). In fully one half of the instances the second syllable contains a short final vowel, or *-a* as representing final *-aḥ* or *-e*: for the final short vowel the text in several instances gives a long vowel, or substitutes *-o* for final *-a* (§ 171 iv). Only in some 33 instances do we find a similar short final vowel in the third place: and we therefore have repeated the phenomenon already noticed in dimeter verse (§ 189), that a short final vowel is specially capable of bearing the ictus if it occurs in the second place.

There are less than 200 examples of consecutive short syllables in the fourth and fifth places. In these instances the fourth syllable only rarely contains a final vowel: nor is there any trace of any special metrical value of the fifth syllable.

Similar metrical phenomena are observable in the cadence: and the problem as a whole, and its connexion with the question of protracted vowels, are further discussed in § 221.

Consecutive short syllables in either position are less common in the normal period than elsewhere.

Out of about 350 instances of final short vowels in the second place quoted below, about 35 are instances in which the text gives a long vowel, but, as is held, on insufficient grounds. Whether this number is too large or too small the general argument is unaffected.

(i) Consecutive short syllables appear in the second and third places in trimeter verse as follows:

(*a*) the ictus falls on a final vowel of a word or of the prior element of a compound or derivative: i 32 1b 14c^{4}, 33 9a, 39 †6a^{1}, 51 12c, 54 1b, 55 4b, 57 5a, 59 7c^{4}, 64 11d, [68 2a], 76 1a 4b, 77 3d, 87 1c 2b, 89 3c, 96 7a, 100 14b, 104 7c, 113 5a 6c, 116 8b †14c^{2} 25b, 118 2d 10c, 121 4a, 124 †4a^{1}, 127 3a, 129 †8a^{11}, 131 †6a^{2}, 140 †13a^{3}, 143 8d, 149 1b, 152 2d, 153 †4c^{2}, *162 1b *14c, *163 3a *4a *6c *11a, *164 10d *11d^{4} *31b *36d *41b *43a *45b, 165 4b 6a 9d, 167 10d, *170 5c, 171 1a, 177 2b^{4}, 182 2a 4a, 186 1a 1c 4a 5a 6a 7a 8a; ii 2 2c, 4 1c, 9 4c, 10 6d^{12}, [11 †5c^{2}], 12 8b, 13 10d, 15 1d, 20 8c, 21 1a 1c 2a, 31 6c, 33 13c, 38 8b, 39 8c; iii 1 21c, 5 8c, 7 †6a^{2} †10c^{2}, 9 9a, 25 5a, *28 4d, *29 2b *6d *14c, 30 19c 20b^{13}, 31 20c, 32 2c^{4}, 33 6c 6d, 35 †3a^{1}, 36 2d, 43 2d 7a 7c 7d, 49 2c, 50 1d, 51 7a, 54 2a †4a^{2}; iv 1 6c, 2 4a, 4 4c, 5 5b 11d 12d, 6 3d, 12 6b, 16 14a 20b^{4}, *18 3d^{4} *4a, 19 6d, 24 7c, 26 3c^{4} 6d, 28 1b, 38 †1a^{2} 3d 4b 4d 10b, 54 4a, 57 3a^{12}; v 29 2a 6a^{4}, 30 6a, 33 1a 2d 10a, 41 2b 7a †7d^{10} 8a †16b^{5} 16d 19a, 48 †2c^{6} 5b, 49 4a, 54 8b 10b 15d, 60 3d, 62 1c^{4}; vi 4 3c, 5 3c 4c, 6 5b, 8 1d, *15 19b, 20 1a 5c, 21 2c, 26 5c, 27 3d, 30 1b, 40 1a 2a 4b, 44 14a 19b^{4}, 47 13a *28d, 48 1c 14c, 49 14a 15d, 50 14a, 51 3c 8a, 61 13c,

63 9a 9d[4], 70 1a; vii 1 6a †8c[2] 16c 18c, 8 2d, 16 6c, 20 3a, 21 2d, 24 4b[4], 28 †1a[7], *33 14a, 34 [17a 18a] 24a, *35 3b *4d *9a *12c *13a *13b *13c, 39 5c, 41 7b, 45 4b, 46 1b, 53 †3a[2], 56 16b, 58 5d, 59 4a 4c, 60 5c, 64 2b 2d, 67 †2b[1], 77 †1a[1], 81 †1c[6], 82 3a, 84 †3c[1], 88 3c, 92 †1c[1], 93 †3a[1], 97 7a, 98 2c, 99 2b 5b[4], 100 2b, *103 9a, *104 8c *19b *19d *24a; viii 1 24c[4], 19 33a, 21 3b †8c[2], 23 3c, 27 10a, 53 6a, 54 6a, 60 14a, 61 9c, 96 †6d[1] 11d 15c, 98 1c[4]; ix 69 †2a[1], 73 8b, 79 1c 3d, 86 16c, 90 5d, 92 3d 94 1a, 95 3d, 96 2b 18a, 97 †49c[3] †51a[3] 53a 55c 55d, 108 14a, 110 5a, 11a; x 4 7a[4], 8 4a 5c, *10 †13b[6], *13 3a[4], *15 1d *13a, *16 5a, *17 6d, *18 3c, 23 7b, *27 21c, 30 10b 13a, 31 6c, *34 8b, 37 3a, 48 †7b[3], 49 11d, *52 6a, *53 4c[14] *4d[4] *5a[4], 54 6d[4], *59 6d, 61 26b, 63 16c, 66 5c[4] 8d, 68 2b 3a[12], 69 2d 12c, *71 †4c[2], 73 †9b[2], 74 4b, 76 4a 8d, 77 8c, *82 7d, *87 19c, *88 18b, 89 10b, *94 7d[4], *95 4b †9b[9], 96 4a, 99 7c 8d 11d, *102 2b *7c *10a, *103 6a, *108 5b *7d *8a, 110 1c, 116 2a, *117 1c[2] *4a *6c, *120 2c *6b *7d, *121 4a *4b *4c, 126 8b, *130 1b, 131 7a, 139 3c, 147 5b, 160 3b, *168 3b, *177 3b, 178 3b.

[1] text *úpo.* [2] text *utó.* [3] text *abhí.* [4] *-a* from stem in *-an*, cf. §§ 166 v., 175 i. [5] § 142 i. [6] text *ápo.* [7] text *bráhmā*, see § 175 i. [8] reading *táva mánaḥ*, § 151 iii. [9] § 151 i, but doubtful. [10] text *hā.* [11] text *prá-prā.* [12] cf. § 166 iv. [13] cf. § 168 ii. [14] § 121 *c*.

(*b*) the ictus falls on a similar final vowel in the third place: i 44 14c, [65 9a], 152 4c, 167 8b 8d, 174 10b, 183 4b; ii 3 3a, 23 17c, 40 6c; iii *29 15b; v 41 9c, 62 6a; vi 10 1b, 27 3b, 49 9a, 66 6d 9d; vii 1 2b, 9 4b, 20 7c, [34 10b], *35 11c, 61 3b; viii 24 5c; ix 70 7a, 88 7b; x 55 4a, 64 1d, 73 8d, *95 11a, *103 3a, 105 4b 7c.

(*c*) the ictus falls elsewhere: i 31 16d, 35 8b[1], 51 4a, 53 11a, 57 3d, 58 2a, 61 9d, 63 3b, 64 14a, [67 10a], 71 8a, 88 2a, 91 20c 22a 22b, 92 11c 12c, 94 1b, 100 4c 6c, 107 2b, 108 2a, 109 7a, 110 3a 5a, 111 3d, 114 4d, 116 10a 10c 18c 21c 22d 25d, 117 10d 16c, 121 8d 9d, 123 9d 10c, 124 2a 2b, 125 2a, 127 3f 5f, 130 6f, 134 4a 4f, 139 11b, 140 1b 4c, 141 6b, 155 4a, 158 2c, *161 6d *8a *12c, *162 13c *14a *20b, *164 40a, 168 9b, *179 2c *4d, 181 7d 9b; ii 1 11c, 2 3c 4b, [11 7c], 12 2a, 13 12a, 15 4b 6c, 16 1c, 19 3c 6b 7b, 20 2c 7c, 24 11a, 27 2d 13a, 30 1c, 32 1b, 34 9c, 38 4d; iii 20 1a, 23 1a, *29 2a *14b *14d *16c, 32 6a, 33 3c, 48 3b, 51 4c, 61 3d; iv 2 11a 19b, 3 9d 12d 16c, 4 5d, 5 6b 10b, 7 1a, 16 2d, 17 7a 10b, *18 2a, 19 6c, 26 2c, 28 5d, 33 8d, 35 3a 7c 9c, 36 1d, 38 4c, 39 5a, 42 4a, 56 2b, 57 2b; v 30 3c 12a, 31 8a 8b 8c, 33 10b, *40 7a, 41 16c, 45 1b, 54 3d 10a 14b, 57 3c, 62 3c 5b, 85 7a; vi 4 7b, 6 4d, 20 2b 8b 13c, 22 5d, 30 1c 1d 5a, 35 5c 5d, 38 2d 3b, 39 2a 2c, 44 12c 17b 22d 23a, 46 13c, 47 2d *30b, 48 11b, 61 1a, 62 7a 11a, 64 1b, 66 7c, 69 5c 5d, 70 1d, 72 2d 4c; vii 5 3b, 8 6d, 20 1b, 32 9c 13a, *33 9d *12d, [34 16a[2]], 37 6a, 38 6d, 41 6d, 45 3c, 48 2a, 71 2c, 76 1d, 79 4a, 80 2d, 81 3c, 98 2a, 99 3b 6d, *103 10b; viii 20 5b, 26 9c 12c, 46 28a, 49 8c, 96 14a 18d; ix 70 6b, 72 3a, 73 5d, 79 4b, 86 4c 6a, 89 1d 3b, 97 23b 41d, 106 7c, 110 8c; x 4 1c, *14 6a, *15 5b, 23 5c, 36 13a, 39 2a 9c 10c, 45 8c, [46 8b], 47 2c, 48 6c, 50 2b, *52 2c *3c, 54 2a 3d 6a 6b, 55 4b, 61 5d, 62 3b, 67 9b, 68 1b 5d 12a, 70 4a, *71

2a, 73 5b 9c, 77 7a, [78 5b], 80 4b, *85 43b, *88 2d, 93 8a, *94 11b, *95 2b, 96 4c, 99 5d, *101 2b, *103 7c, 106 3c, *107 1a *5d *6d, *108 11a, *109 1a, 122 7d, 123 1c, *125 3b *8b, *130 4b, 131 5a, *139 4b *6a, 144 5b, 148 2d, *149 5b, 160 3a, *182 1c = *2c = *3c.

[1] § 147 iii. [2] § 142 i.

(ii) It will be convenient to note here the occurrences of 'protracted' final vowels and others of doubtful quantity before a short third syllable: namely i 31 7c, 48 2a, 72 2c, 83 1a, 115 2c, 117 2d 9d, 118 9b, 121 12d, 122 7c 8d 9d 15d[1], 123 12a, 129 11a[2], 140 13a, *163 4d, *164 3d *21a *33d *40c[2], 165 2d, 166 8a[1], 183 3c, 186 5c, 189 4a[2]; ii [11 17d[2]], 17 6c, 24 10d, 32 2d; iii 23 1d, 51 2c, 53 5c 6c, 60 2c, 61 2b; iv 26 7c, 36 9c, 42 9d, 43 6d, 51 4c; v 8 7b, 30 1b, 36 1c[1] 6d, 41 17c, 44 9c 9d, 54 15b, 58 6b, 87 5c; vi 1 7b, 2 11c[2], 17 11d, 49 5c, *75 8c *11c; vii 1 4c 13a[2] 24c, 20 8d, 21 6c, 41 5b 7a, 47 3a[1], 71 3b 3c[1], 72 1b, 83 2a 2c 2d, 100 2d, 101 3d; viii 3 9c 10a 12a[2] 12c[2], 20 2a 6c, 61 12c, 96 10d[2]; ix 74 5b, 89 7c[2], 97 26a, 104 2c, 108 4a, 110 11c; x 8 6b, *10 8d, *15 9a, *18 13d, *28 8d, 36 8b, 40 5d, 42 4c, 47 4c, *51 5a[2], *52 1d, *53 8c, *71 2c, 76 4d, [78 1b], *88 17a, 91 15c, *101 1d, *102 9c, *109 1c, *114 7d, *121 5b, 138 1c, *149 2a, 160 1b.

[1] *-a* for *-an* (§ 166 v). [2] imperative in *-dhi*, *-hi*.

(iii) Consecutive short syllables are found in the fourth and fifth places in i 32 5d, 36 15c, 48 6a, 53 10b, 59 4a, [68 1b, 70 7b], 88 6b, 95 10b, 100 16b[1], 104 1c, 110 3c, 112 3b, 116 2a, 117 14d, 121 1d, 124 7b, 128 1a, 151 4d, 152 1c, 154 5a 6d, 155 1d, *163 8a, *164 5c *8a *8d *44a, 168 5c[2], 173 8c, 174 3d 8d, *179 3b, 183 5b, 184 2b, 189 7d; ii 2 2d[3], 12 8b, 17 7a, 19 7d, 20 1a, 30 4b, 31 6b, 33 1d; iii 2 5b, 15 3c, *29 14c, 43 2b, 46 4b, 49 2b, 53 9d, 58 7c 7d 8a 9a, 60 7b, 61 3b; iv 1 14a, 2 3c, 5 9c, 6 4a, 27 1c, 34 5c, 40 2b 5c; v 2 5c, 31 13b, 41 3c 16e, 44 2c, 54 11d 13c, 57 5b 6c, 62 4b, 63 3d 6d, 81 1a; vi 3 5c, 7 1a 4c 6b, 10 2d, 15 5b, 23 1b †8a, 24 9a, 25 3a, *28 6d, 29 3d, 31 5c[4], 35 4b, 36 2b, 39 2b 3a 3d 4a 4c, 40 5a, 44 [8a] 16b 18b, 47 4b 10b, 49 2b 8b 12c, 50 4d 6c, 51 1c 1d, 52 15b 17a, 62 6a, 64 3d, 68 10d, 69 5b, *74 1b; vii 1 4a, 8 2a[5], 9 3a, 12 2d 3a, 18 24d, 23 5b, *35 4d, 37 3a, 38 5c, 41 3b, 45 3d, 46 3b, 48 2a, [56 9b], 59 8a, 75 5d, 97 4d, 99 5d, *104 11c; viii 9 1c, 21 18c, 35 16a 17a 18a, *48 2d, 52 8c, 53 3c, 89 3c; ix 72 6b, 88 6d, 107 10c; x 3 2d, 5 7d, [6 2d], 7 5b, *10 8b *10c, *18 12b, 31 9a[6], *32 9b, 39 8c, 45 8c, 47 8b, 48 11d, *56 4c *6a, 66 10a, 69 2c, 73 3d, 74 3a 6d, 76 1a, *87 14d, 89 4a 7b †9d[7] 17a, *94 14a, *95 3a, 96 5c, 105 7c, 106 8a, *108 11a, *120 3d *5c *7a *7b, *121 8c, 148 3a, 172 4b.

[1] § 139 i. [2] § 147 iii. [3] § 142 iii *a*. [4] § 177 iii. [5] § 148 vii. [6] § 142 i. [7] reading *vṛṣaṇam*, § 170 ii *c*.

217. The opening is frequently defective by one syllable, and in such cases it is a convenient assumption, agreeable to analogy if not strictly proved, that the defect is caused by a rest at the fourth place. The instances are discussed in § 228.

Hypersyllabic openings are not permissible, except in the 'hybrid' verse, for which see § 229. The only other examples which require explanation are as follows:

ghṛtásya víbhrāṣṭim ‖ ánu vaṣṭi śocíṣā	i 127 1f
ā́ catvāriṁśátā ‖ háribhir yujānáḥ	ii 18 5b
yá índro hárivān ‖ ná dabhanti tám ripaḥ	vii 32 12c
manyór mánasaḥ ‖ śaravyā́ jāyate yā́	*x 87 13c
yásmin ājuhavur ‖ bhúvanāni víśvā	*x 88 9b

218. Almost all the forms of the break are of historical importance: but considerations of space make it impossible to give full lists of the occurrences of the normal and subnormal forms. The list already given in § 95 ii shews the hymns in which the cretic variation is most prominent.

Occurrences of the iambic forms in connexion with secondary caesura have been enumerated above (§ 213).

All the remaining occurrences of iambic forms, and all the occurrences of irregular forms, indicate early date, except that the history of the form ⏑ ‖ – ⏑ is to some extent parallel to that of the secondary caesura.

It is difficult to define precisely the pause after the eighth syllable: and where it is very weak it has seemed desirable to include the examples under this heading rather than above, in spite of the fact that the principal caesura itself is sometimes very slight (§ 205 i).

The following are examples of verses so included in this section:

hótā tám ū ‖ námobhir ā́ kṛṇudhvam	i 77 2b
púruhūta ‖ purūvaso 'suraghnáḥ	vi 22 4d.

(i) The following are the occurrences of the iambic break ‖ ⏑ – ⏑ without secondary caesura: i 33 12a 14d, 36 12a 16c, 40 4a, 48 †8a[1], 56 3a, 62 10d, [67 9b], 77 2b, 79 1d, 89 4a, 91 3c †23b[2], 92 14c 18c, 120 6b, 122 9b, 135 5a †9a[3], 149 2a, 174 4b, 181 1b, 186 6d, 190 6d; ii 20 2b, 26 1b 2b, 33 2b, 38 10b[11]; iii 1 15c; iv 6 5a, 12 2b, 16 7c, 20 8a, 27 4c, 29 4d, 35 7c, 37 4a, 42 4a; v 4 7b, 33 †6d[4], 45 3c 11c, 46 8a, 53 2c 6c, 87 3c 7b 9b; vi 10 3b, 12 3d, 15 14d, 20 10b, 22 4d[5], 23 1a 10c, 25 2d, 26 1c 4d, 29 5d, 34 2b, 35 1a 1b 4a, 37 5c, 44 15c, 46 8c, 47 20d, 48 8c, 60 3b, 66 2c, 68 4a; vii 4 6b, 16 6c, 18 2d, 19 10a, 20 10c, 21 5b, 27 2d[6] 3d, 31 12a, 56 15c 17c, 74 4c, 81 4a, 82 †2a[2], 86 8b, 92 4b, 97 4c; viii 4 1c 16c, 18 10c, 19 5b 11b 13b 20a 28b, 21 †12c[7], 23 6c 15c, 26 4c †7c[8], 27 13c, 29 3a 4a 5a †6a[1], 33 2c, 46 17b, 70 8c, 97 14b[9], 103 12b 13a; ix 68 9a, 84 1d, 90 2b, 97 44a 53b, 108 9b 10a 10c, 110 1a; x [6 5b], 31 10d, 44 5a, 48 3d, 50 1b, 61 26c, 62 6c, 79 5b 6d, *95 8d *11b, 99 5a, 113 6b, *120 5b, *130 1d, *142 4b, 144 5c 6c, 160 5b[10].

For the occurrences connected with 'secondary caesura' see § 213 iii.

[1] § 169 iii. [2] § 151 iii. [3] § 170 ii *f*. [4] § 166 vi *b*. [5] § 166 iv. [6] § 167 i. [7] § 178. [8] § 174 i *a*. [9] § 224. [10] § 145 v. [11] § 142 i.

(ii) The iambic break ⏑ || – ⏑, even apart from secondary caesura, is very much more common, occurring as follows: i 31 17a, 33 3c 15c, 34 4d, 52 2d, 53 10b, 55 3c, 58 3c, 59 1a 3c, [61 1c 14c 16b], 77 5d, 79 5c[1], 84 20a, 85 4b 11d, 87 3b 5d 6d, 88 2d, 91 4b 18d, 100 4a 16d, 101 8c, 108 11b, 111 2a 2b 2c 3b 5a, 116 1b 2a 3a 8c 9c 12b, 117 14a, 120 4b 8a, 122 5b 13c, 124 4a, 127 6b, 128 4b 7b, 131 4a 5a 7a, 133 6f, 141 10b, 149 2b, 153 4b, 155 1b 1d, 156 1b 4b, *164 11d, 165 15b, 168 3c, 169 6a 8a, 173 11d 12a, 177 5b, 180 5b[3], 181 5c 6c; ii 1 13c, 4 4c, [11 3a 4c 13a 15a 17a 17b], 14 6b, 15 8b 8c, 17 1a 1d 8c, 18 2c, 20 1a, 24 3b 10c, 27 12b, 31 3b, 33 10a, 35 5c; iii 1 14b 17b 18d 20b, 2 6b 11b, 3 9c 11a, 6 10a, 8 8d, 15 3c, 25 2a, 35 2d, 53 1c 14a, 56 7c, 60 7d; iv 1 6c 6d, 3 1a, 4 5b, 6 1a 7d, 7 1b 8a, 16 2a 14d, 17 19b, *18 2d, 21 6b 8a, 23 3a, 28 5b, 34 3d, 37 2d, 55 2a; v 1 7a, 4 1b, 8 7c, 27 2a, 28 3b, 30 9a, 31 2c 3b 13a, 33 4b, 36 2b 2c[4], 41 4d 10a 10c 14a, 43 14d, 44 11c, 45 3a 7a, 46 2b, 48 3b, 49 4c, *83 1d; vi 4 6a, 12 4a 4d, 13 2a, 15 3b 5c, 17 14d, 19 3d, 20 5d, 22 10c, 23 1b 6d, 24 4c 6a 9c, 26 5a, 31 2a 4b, 33 3b, 34 3a, 37 2d, 38 5d, 41 5a, 42 4c, 44 12b, 46 1c 2a 5c 14c, 47 22a, 63 4a, 66 1b, 68 6a, *74 3b; vii 1 16c 18b 20a 23b, 2 7a, 3 3d 5b 5d, 4 7c, 6 2c, 7 1c 3b, 14 2c, 17 5b, 18 19d, 19 5a 9b, 20 6b, 21 4a 7d 8b, 23 2a, 24 6a, 26 5a, 28 3a, 30 1d, 32 4c, *33 2c, 36 3b, 37 4b 8b, 39 3d 4a, 43 1a 2a 2c 2d, 52 2c, 56 22b, 57 1c, 58 2c, 60 7d, 62 2b, 67 6a 6b, 70 3b, 81 4c, 85 2a 3d, 86 1b, 87 7a, 88 3b, 92 2a 3a 3d, 99 7a, *104 17a; viii 1 5c 17c, 3 12a, 4 20a, 18 15c, 19 2c 10a, 20 9b 20a 20c, 21 8c, 22 15b, 26 8c 15c, 60 3c, 70 12c, 90 4c, 96 1a, 97 15a 15c, *100 2d *3c, 103 1c 4c; ix 70 3c 5a 9a 9b, 71 2a 4b, 78 3c, 86 3d 5a 34b, 92 3c, 93 3a, 94 1d, 96 19b, 97 19a 21d, 108 16a, 110 7c; x [1 4d], 2 4c, [6 4d], 7 5b 5c, 8 2c 7d 8a, *10 1c, *12 6d, *13 5b, 31 10a, 32 4d, 35 1a, 37 1d 6c, 39 14c, 40 6d, 47 8a, 48 1b 7a, 50 3d 7d, *51 3b *8d, 56 2b[5], *59 1c *6c, 61 4c 5a 8a 24a, 67 10b, 73 2c 7d 10c 10d, 76 7d, 77 8a, 78 [6b] 7d, 79 1b, *83 7b, 89 14a 15b 17a, 92 3d 6d, 93 10b 15a, *94 7c *8c, *95 6d *13a, 96 9d 10a, 105 7c, 106 7b, 112 8c, 115 5b, 116 6b, *121 8c, 123 2d 6b, 132 5d, 144 2c, *165 3c[2], *181 1a.

For instances connected with 'secondary caesura' see § 213 i.

[1] reading *asmâbhya*: the instance should be added to those on p. 30 (A 13). [2] § 178. [3] § 142 ii. [4] but see § 177 iii. [5] § 84 A 13.

(iii) The iambic break – || – ⏑, apart from secondary caesura, occurs as follows: i 34 11c, 40 7c, 48 6c, 55 1c 1d 4b 7a 7b, 62 3d, 85 8d 11b, 88 4c, 91 20d, 92 15c, 96 6b, 103 3a, 111 3c, 112 11a, 113 7c, 121 14a, 122 10c, 133 6b, 139 3a, 152 1b, 153 3d, 157 4c, 158 3a, *164 24b, 168 1b, 169 †4c[1] 4d 6d, 171 6c, 173 6b 6d 12b[3], 174 2b, 180 6d, 184 4b; ii 2 12b, 4 3a 4d, [11 9d 13c], 13 9b, 16 2b, 19 4d 5b, 20 1b 5c, 23 7d, 31 2d; iii 2 5d, 5 3a, 22 1a[4]; iv 6 8b 10d, 16 11d, 17 11d, 22 4d, 29 4a, 38 3c; v 32 2b 4c, 41 1b 5c 7a 7d 8a 18c[4], 53 14c[5]; vi 4 2a 3b, 10 5d, 11 3a[2] 5d, 15 2c 14b, 18 5c, 20 10c, 26 6a, 29 1c 4d, 38 1c, 50 6a 11d[4], 51 10d, 60 3a, 63 9b, 67 5c, 68 2a; vii 7 5a 6a, 8 3d, 18 13a, 21 3d, 30 2b, 39 1b 3b, 42 1d, 43 5a, 61 3c, 66 13c, 67 7d, 68 4a, 70 4a, 75 5a, 86 1d, 101 1c; viii 4 8c, 5 38c, 19 2a 6a, 21 18a, 22 10c, 25 12c[6], 46 26c, 70 3c, 77 10c, *100 5b; ix 68 8b, 70 5d, 73 5b, 86 17c 42d, 88 6c, 94 1a 1b †3c[5],

104 5c; x *10 13c, *12 3b, 35 5a, 41 2d, 62 7a, 76 8d, 93 12b, *107 10a, *120 3b, 123 2b, 144 5a[7], 148 5b, *149 4a, *170 4d.

For instances connected with 'secondary caesura' see § 213 iv.

[1] § 169 iii. [2] § 136 ii. [3] § 151 iii. [4] § 178. [5] § 145 iv. [6] § 170 ii *f*. [7] § 145 vi.

(iv) Of the irregular forms of the break ‖ ⏑ – – is by far the most common: the occurrences are spread not very unevenly over the whole Rigveda, as follows: i *24 1d *2d, 40 4c, 48 8c, 52 4d, 54 11c, 71 8b, 83 3c, 91 2b 2c, 108 11a, 112 9c, 114 11b, 116 7c 18a, 120 8b 9b 9c, 122 7d 15a, 127 8b, †132 1b[1], 134 1f, 135 4a 5f, 140 8c, 141 12a, 143 6c, 149 3c, *161 5a *9c *12d[2], *162 11d, 165 13b 13d, *170 5c, 184 2d, 186 1c, 190 6b; ii 1 9d 16a, 4 1a 6c, 18 4a, 19 1b 2d 6d, 20 3d, 31 4b, 34 6d 7d, 37 1b 2b; iii 2 4a, 21 5c, 22 3c, 30 15c, 31 8d, 33 12d, 35 9c, *53 21d; iv 3 3b[3], 5 6b, 16 16c 18d, 21 6a, 23 4c, 24 5b *9c, 28 5d, 29 1d 2c 4c, 39 3a, 42 5a †10a[3], 54 3b, 55 2b, *57 5a; v 2 11c, 30 3a, 33 8c, 36 5d, 41 4b 17a, 45 4a 11d, 51 11a; vi 10 6a, 12 1a, 19 9d 10d, 20 5c 11d, 23 4b 7a, 24 4d 10c, 26 5b 7c, 29 4c, 35 2d, 46 7c, *47 29c, 66 4b, 67 5d, 68 2b, 73 2d; vii 7 6c, 12 1b, 18 11b 22b[4], 27 5b, 32 5c, 37 2c, 41 2d, 48 3c, 67 4b, 68 5b 7b 7c, 81 3c 6c, *103 2c, *104 24a; viii 1 16c, 4 3c, 19 29a, 20 8c, 22 18a, 23 16c 21c, 25 5c, 26 13c[5], 33 5c, 46 16a, 53 6c, 61 8a, 66 2a 10a, 70 5c; ix 69 7b, 83 1d, 88 3a, 91 6c, 97 52a, 103 2c 3c, 110 2a †12c[1]; x 2 7c, 3 6c 7d, *14 15c, *15 10c, 23 2c 5a, *27 10b, 30 2a, 42 7d, 48 2d 11a, 50 5a, *53 6b, 61 13d 22c, 63 11b, 64 16d, 79 4d, 80 7b, 99 6b, 106 1b, *107 6a, *130 7a[6], 131 2d, 150 5a, *169 2a.

Of these occurrences about one-third are in verses in which there is a pause after the eighth syllable. As this proportion is normal, the variation appears not to be connected with secondary caesura.

[1] § 169 iii. [2] § 171 iv. [3] but see § 178. [4] but perhaps *vadhūmantaḥ*, cf. § 168 ii. [5] § 170 i. [6] § 177 i.

(v) The irregular break ‖ – – ⏑ occurs as follows: i 36 17c, 40 8a, 55 7d, 83 4d, 88 4b, 121 12d, 133 7a 7f, 139 8b, 145 4b, 167 10b, 173 7c[1], 186 2a; ii 3 5b, 9 5a, 19 2b; iii 4 4d 8c, 59 2d; iv 3 7a, 11 4a, 17 3c, 28 3b, 41 9c; v 31 12d, 33 3b, 41 12a, 53 1b; vi 13 2d, 26 7a, 44 15b, 73 1c; vii 1 19c, 42 6b, 56 16d, 62 2d, 71 4d; viii 19 34c, 20 11b, 23 2c 28c, 24 24c, 25 6c, 27 22a, 46 5b, 63 12d; ix 72 8b, 74 2d[2], 88 6b; x *18 5d, *28 7c, [46 4b], 49 10c, 55 6b, 73 3c, 80 1a, *120 5a.

This variation was treated above (§ 94 v) as iambic: but as it is very rare and has no connexion with the secondary caesura, it now seems better to treat it as irregular. It is most common in the archaic period.

[1] § 151 i. [2] § 169 iii.

(vi) The irregular break ‖ – – – appears not only to be in itself unrhythmical, but also directly contrary to the normal rhythm after early caesura. It is somewhat more common than might be expected under the circumstances. It is possible that some quantitative explanation may be found in the case of the word *ādityá*, which occurs

rather frequently in this position, but in no other case does any particular word or form come in question. The occurrences are: i 94 6c, 103 7b, 112 11c, 115 4a, 116 22a, 124 8a, 141 8c, *161 6c *7c; ii 3 4d[1], 4 8c, 17 6a, 18 4b, 19 1d, 22 1g = 2g = 3g, 24 8a, 27 1a[1] 3b 4a[1] 11b[1], 28 1a[1], 31 2c, 33 8d; iii 16 3c, 18 4c, 20 5d[1]; iv 1 2d[1], 11 3b, 16 9d, 21 10c, 34 8a[1], 43 4d; v 41 15b, 51 12d[1], 69 2d, 77 4a; vi 26 5d 8c, 30 4a, 50 12b, 51 11d, 68 2c; vii 88 6c, 101 5a, *104 2c; viii 4 14a, 20 1b, 22 18c, 23 30c, 24 18c 23c, 25 7c, 26 22c, 27 22c[1], 29 9a, 36 7b, 37 7b, 51 2a, 60 10c 20a, 70 13c, 96 16a, *100 12b; ix 81 1c, 106 13c; x [1 6d], 3 5c, *12 2d *4a, *15 9a, 48 2a 5c, *52 4c, 61 7b, 74 6b, *102 11b, *107 9c, *108 10a, 111 2d, 115 9d 9e, 160 5a, *169 2b *3b.

[1] *ādityá* (10 occurrences).

(vii) All the irregular forms are much rarer when the caesura is late. In a somewhat large proportion of the instances there is only a doubtful caesura, following the prior element of a compound: these instances are given separately, and are not included in the Table in § 213 under this heading.

(*a*) Form ⏑ ‖ ⏑ – (in addition to occurrences in compounds, for which see below): i 62 9d, 89 5d, 127 5f, 139 3b, 174 8d, 189 7d; ii 4 4b, 19 7d (= i 174 8d), 37 4c; iii 5 7b, 30 6c; v 3 12a; vi 8 1c, 20 2c; x 30 13a, 56 6b, 61 14d, 65 3b, 69 7c, 105 8c, 139 2a.

(*b*) Form – ‖ ⏑ –: i 60 4a, [61 2d 9d], 62 1d, [70 10b], 85 5d, *93 6b, 122 14a, *164 11b, 173 8d, 180 10c, 186 9d, 189 3a; ii 4 1d, 13 13c, 18 8c, 21 6c, 23 12d; iii 2 3d, 17 3c, 30 9d; iv 4 12d, 22 7b, 29 3d; v 41 14c, 42 15b, 44 3b; vi 27 6d, 34 3c, 67 6d, 71 1c; vii 19 11c, 28 2d, *35 13c, 41 3d, 99 5c; viii 21 1b, 23 7c, 25 15c, 61 9c, 96 15d; ix 86 42a, 90 1b, 108 14a; x 8 5c, 45 4c, 61 9a, 93 8a, 100 12a.

(*c*) Form ⏑ ‖ – –: i [61 12b], 173 9c; ii 20 8c, 31 1c; iv 29 3a[1]; v 41 6d; vi 26 1b 3b, 48 14c; vii 1 4a, 25 4a, 40 6c, 61 2b, 67 3b, 70 6d; x 3 5a, 23 3d, *95 9c, *98 10c.

(*d*) Form – ‖ – –: i [61 1b], 127 1a[2], 169 7a; ii 19 2a, 27 16d; iii 6 6c; vi 26 8a, 46 12c, 63 3b; vii 46 1b, 56 23b; viii 19 3b 35a, 25 24c, 54 8a, 99 7c; ix 103 5c; x 61 25d, 66 3c, 74 4b, 79 2c, 93 7a, *142 1b.

The same forms occur in compounds as follows: ⏑ ‖ ⏑ – i 30 16c, 58 8b; ii 19 8a; iv 1 4c 6b 8b, 3 1b, 22 3a, 33 8b; vi 2 11a, 16 46c, 20 †8c[3] 13d, 33 4d, 68 2d; *vii 66 16a; viii 66 6c; ix 72 4a, 83 5c, 86 40c; x 48 8b, *85 37a. – ‖ ⏑ – i 60 5c, viii 61 14a. ⏑ ‖ – – i [61 4d], 64 3b, 122 2a, 129 4b, 148 1b; x 22 10a, 105 11d 11e.

[1] but see § 174 ii. [2] § 145 ii *c*. [3] reading *śaśvádibham*.

219. The principal syllabic variations connected with the break are the 'rests' and 'hybrid verses,' both of which are con-

sidered below in §§ 225–230. Hypersyllabic breaks are very rare in the Rigveda: the following apparent examples occur, and require to be removed by emendation:

téjiṣṭhābhir ‖ *arāṇibhir dāṣṭi ávase*	i	127	4b
hatvī́ dásyūn ‖ *púra ā́yasīr ní tārīt*	ii	20	8d
ásmai vayā́ṁ ‖ *yád vāvā́na tád viviṣma*	vi	23	5a
hótāro ná ‖ *diviyájo mandrátamāḥ*	ix	97	26d

220. The variations of the cadence in trimeter verse follow the same general laws which we find at work in normal dimeter verse. Short syllables take the place of long much more freely than *vice versa*, and these variations are also continued to a later period.

Thus the short eighth syllable in its various forms is not only found in the archaic and strophic periods, but also in the hymns of Vāmadeva. Of the remaining variations again the short tenth syllable is much the most common: but both this and the remaining forms are almost confined to the archaic period.

A long ninth syllable is comparatively frequent in Pentad hymns, and marks the divergence of this metre from the parent Triṣṭubh: see further § 249 ii.

Examples of a long eleventh syllable are hard to find in any part of the Rigveda.

The occurrences of the quantitative variations of the cadence are as follows:

(i) Short eighth syllable (in addition to the examples enumerated in § 213):

(*a*) Final vowels: i *24 14a, 39 4a, 51 15b, 53 2b, 71 6b, 72 6a, 77 1c, 96 4b, 100 10a, 101 1d, 103 5d, 104 1a, 112 19a, 120 2b, 121 4d 10a, 127 7a 10f, 129 6f, 131 1a, 133 7b, 138 3f, 145 †1b[1], 147 4c, 148 5d, 150 2c, 152 2b, *161 10c *13b, *162 †19a[1], 165 13d 15a, 166 12d, 167 10b 10c, 174 6b 8c, 183 4c, 186 10c, 189 5a; ii 1 5d, 4 8a, 14 3b, 30 2b, 32 1c, 33 †13c[1]; iii 2 7b 9b, 18 2c, 19 4a, 31 21c, 38 4a, 46 4c, 51 3d[2]; iv 2 1a 6d 7d[4] 12a 19a, 3 7b, 4 6d 7c 12d 15d, 5 †5d[1] †14c[5], 6 1d 4d, 7 8c, 16 1b 4d, 21 1a, 23 4c 7b, 24 4d, 27 4b, 34 3a 5a 5d, 35 8b, 36 5d, 39 3a, 42 4b, 43 4c, 45 4b, 55 2b 5b[6] 5d 6d, 57 2c; v 1 6c, 2 8a 10d, 3 12b, 31 5c, 33 1b 6b, 41 9d 11c, 44 4b, 46 2c, 49 4b; vi 1 2d 3b, 10 2b, 12 1c, 13 2c, 17 †9a[1] 14a, 19 2d, 21 8c 8d, 23 5b, 24 10a, 25 1c 3a[7], 29 6d, 33 5b, 34 1c, 37 2b, 38 5a, 40 3d 4c, 44 21c, 50 4b 15c, 51 9b, 66 4a 4b 7b 10d, 67 5d 7c 11a, 72 2a 5a; vii 1 8a 13b 15b[8] 18c 19c, 3 2a 5a, 6 4a, 17 7b, 18 1b, 24 1a, 25 2b, 29 2d, 32 5c 18c, *33 †2d[1], 40 4a, 41 7a, 42 3b, 43 5c, 53 2b, 56 15a, 59 2c 8c, 61 5d, 79 †4c[1], 82 9c, 86 3a, 87 7b; viii 1 28c, 4 21a, 19 10c 18a †24a[1] 24c 25b, 20 2a 8c, 21 1b, 22 13b 14a, 23 29c,

24 24c[2], 27 7c 16a, *48 5a, 52 1c, *59 4b, 60 15c, 61 8a, 66 3c, 70 4c, 96 21a[9]; ix 79 1c 5c, 81 2d, 84 2a, 86 42b, 88 5c, 89 3a, 97 38b, 105 6c, 108 13b, 110 2a; x [1 6c], *10 13a, *12 7d, 22 3a 8a 15b, *34 †8c[5], [46 2d], 48 2a 6b 8d, 50 2a, *52 3a, 61 5b 6b 13d 20c 22d, 65 11d, 70 6d, 76 8a, *82 4c, *84 7d, 89 11a, 92 2a, 93 5b, 99 1a 8a, 104 4b, 115 9b 9d 9e, *120 9a[10], 132 3c 3d, 148 4d, 150 2c, 178 †1d[2].

[1] § 175 i. [2] final vowel of prior element in compound. [3] § 168 iii. [4] § 142 v. [5] § 175 ii. [6] § 151 ii. [7] § 223 i. [8] § 226 i. [9] § 227 iii *c*. [10] § 178.

(*b*) Final syllables ending in a consonant: i 32 6b, 36 11c, 77 5a, 89 2a, 112 9a 15a, 114 1d, 117 22c, 121 7a, 122 9d, 127 2f, 128 1f 4f, 130 10d, 152 6a 6d, 153 3a, 158 4a 5b, *161 5b *7c *13a, *163 2d, *164 2c *23b, 167 10d, 169 5b, 182 8b, 189 4a; ii 1 2b, 4 7b, 15 7c, 19 7a, 30 6d, 37 2a 4c, 40 6c; iii 1 15d, 5 7b, 19 1b 2c, 30 3b 13b, 31 4b 8d, 36 4d, 53 15d, 54 1c, 60 2c; iv 2 7b 9d 11d, 4 9b, 6 2d 3b, 7 7d, 11 1a 5d, 16 5a 11a, 17 20b, 19 3a, 23 7a, 27 1d, 38 7a, 42 9a[1], 51 6b, *58 11a; v 1 2d, 2 1d, 3 12a, 29 2c, 34 2a, 48 4c, 51 11b, 54 12d, 56 1c 5c, 87 4a; vi 3 3a, 15 1a, 34 5b, 44 16b, 61 1a, 62 6d, 67 8b; vii 1 1a 1c, 19 5d, 20 1c, 21 5d, 25 5b, 28 3d 4c 5c, 38 6b, 40 4c, 45 3c, 52 3b, 56 21a, 61 2b, 73 3a, 75 1c, 84 2d, 92 1c, 93 6a, 98 3b, 100 5c, *104 12c; viii *1 33d, 3 20a, 19 3b, 21 4a 9b, 23 7c 8c 16c, 25 3c 5c, 40 12b, *48 3c, 51 2a, 53 5c, *59 7a; ix 70 8a, 73 1d 2d, 74 2d, 84 2c, 86 18c 21b, 92 5d, 94 4a, 97 19c, 103 5c, 110 8b; x [6 1a 1c], *12 1d *8c, *27 3c, 31 4d, 48 2b, 50 3b, *56 4b, 61 5d 6a 7a 7d 13c, 69 10a, 74 3d, [78 6d], 91 10b, 92 14c, *94 4c, 99 1d, *107 1b, 115 5d, *117 7d, 124 7b, *129 4c, 138 4b, *149 4a.

(*c*) Syllables not final: i 36 16c, 39 10c, 47 1c, 48 8c, 56 6a 6c, [61 1c, 68 4b], 83 4a, 87 2a, 88 2c 6a, 91 23b, 96 1d = 2d = 3d, 100 6c, 111 4a, 112 5a 15c, 118 7d, 121 8d[1], 122 11d, 126 4c, 134 3b, 138 1f, 144 7c, 145 4b, 149 3c, 151 1d, 154 2c, 158 1c, 169 1a, 173 12b[2], 174 9a, *179 1b, 186 6d; iii 5 2b, 6 6b, 20 5d, 30 10c; iv 6 1c 9c, 16 16c, 17 3d 14b, 23 6d, 24 2d, 29 2b 4c, 33 1c, 35 7a, 41 9c; v 27 3b, 30 14b, 41 17a, 45 7a, 53 2c, 56 3c 6c; vi 9 5a, 11 1c[3], 12 5d, 15 2a, 20 5c 11c, 23 10c, 25 5d, 46 13c 14c, 49 6b, 50 6a, 52 15a, 63 3b 6c 7d, 66 4c, 68 1c 2c, *75 7a; vii 4 2c[3], 12 1d, 19 10a, 38 2a, *49 1b; viii 1 10c 30c, 4 1c 14a, 15 9c, 19 12a 29a, 20 11b, 23 9c 11c, 24 23c, 25 7c, 26 7c 8c, 29 9a, 33 9c 11c 13c, 49 10a, 52 4c, 54 6a, 70 1c, 97 14a; ix 81 1c, 88 3d 4c, 103 2c, 108 10a, 111 3f; x 2 7c, *13 3c, 23 3d, 31 7c, 48 9b, 49 11a, *56 4d, 64 5c, 69 9c, 79 2a, *83 3b, *88 6c, 89 4a, 93 8a 14b, *94 10b, *95 4a *13a, *101 3b, 105 3c, 115 2d 7a, *120 6a, *130 7a, 144 2c 5a, 148 1a, 160 1b, *164 3a.

[1] § 151 i. [2] § 151 iii. [3] § 150 i.

(*d*) It will be convenient to record here the instances in which a final vowel in the eighth place is 'protracted' or otherwise of doubtful quantity: namely i 31 5c, 32 5c, 33 13b, 48 12c, 73 9b, 94 1b 1d = 2d = 3d 4a, 116 24a, 117 21c, 132 1b 1f, 145 1a, *164 30d *38b, 165 7c, 189 3a[1]; ii 2 10b, 9 3c, 23 13d, 26 2a[1], 33 2d 4a, 37 3b; iii 31 12c, 32 2c, 33 10a, 53 5b, 60 5b; iv [10 1d], *18 5b, 34 8c, 39 3d, *58 2a *2b; v 1 5d, 3 6a, 42 6b, 45 5b 6a 6d; vi 1

6b 9c, 25 3d[1], 32 2a, 41 5c, [44 9c[1]]; vii 1 3a[1], 18 17b 24b, 25 2a[1] 2c[1], 27 5b, 57 4c, *103 2d; viii 15 12c, 29 2a, *48 9b, 60 6a[1]; ix 70 2b 9d, 80 1c 4d, 84 5d, 90 4b, 91 4b[1], 96 17c, 97 44b 44d; x 2 2c, 5 5b, *42 10d, 56 3a, 63 10d 14d, 67 6b, 80 7b, *88 4b, 111 1c 2c 2d 4c, 112 3d, *139 4b, 148 1d, *180 1c *2b, *181 1d.

[1] Imperative in *-dhī*, *-hī*.

(ii) Short tenth syllable: i 36 10a 12a, 39 3c, 57 3d, 58 2a[1] 4d[1], 60 4c[2], [61 1d[3]], 62 3d 5a, [70 9a], 77 3b[4], 85 3c, 87 5d, 89 1c *10c[5], 91 21c, 100 16c[4], 103 4d, 104 3b, 111 3a, 112 11a, 121 1a 9d, 122 10d[8] 11d, 126 1c, 127 3f 4b[6] 5f[1] 7b 9f[1], 129 1b 6f 10b[6], 134 3a, 135 4a[6], 140 13c, 141 12b[4], 143 3d[4], 145 2d, 149 1b[2], 158 5a[3], 166 2a, 167 1b[3] 2c 5b, 168 2a, 169 5a[3], 173 7c[8] 8d[5] 11b, 174 9a, 181 1b, 186 2d 8c[4] 9c; ii 1 3b 10a, 2 9d, 4 1b 3d[2], 19 1b 1d 3a 6a 6c, 20 1b[4] 2b[5] 6b[3], 26 †4c[7], 29 1a, 30 1c 6a, 35 11b; iii 1 5c, 2 5d, 20 5d, *29 7c, 46 2d[5]; iv 1 2b 19c, 2 14c, 4 3a[3] 10c, 12 1b, 13 3a, 16 1b 20b[4], 17 18a, 34 †1d[10], 38 9a[5], 39 2d; v 2 1d 4c 7b, 31 5c[4], 33 2d[5] 3b 5a 5b[4] 10c, 37 3b, 41 4d[3] 10d 15d 16e, 53 1b, 57 6d, 87 6a 9a; vi 1 12c, 3 6b, 4 7d[3], 8 5c[1], 10 5d[5] 6a, 11 4d[5], 13 1b 1d 2a 5d, 15 3b 5d[1], 17 12b, 19 6a, 20 1b[5] 1d 3b, 24 3a 3c 4b 7c 10b 10c, 25 1a 6a, 29 4d[3], 33 3d[3] 5d[3], 37 4b[3] 5b, 38 1a[3], 40 5a, 44 11d, 48 4c[6] 18a, 49 12d 15c[5], 50 2a 3a 7c[3] 11a, 51 11b[5], 62 5a[3] 9a, 63 3b[3], 64 5b, 65 2b[4], 66 5a 7b[4], 67 1a[3] 3c[5] 11d, 68 5d[5] 7d; vii 3 5b, 32 10c, 34 24b, 42 4c[2], *50 4a, 69 7c, 76 1d, 92 1a, 93 5c 6a, 101 2a, *103 10a; viii 1 16c[6] 30c, 15 10c, 18 15c, 19 4c 14a 23b 32b[6], 20 20a, 21 2c, 22 16c[6], 25 10c, 27 5c, 36 4a, 61 4c[6] 8c 17c, 66 10a, 70 2a[6] 8c, 71 15c, 97 10c; ix 70 3c 5d, 79 1b, 88 1c, 89 3b, 93 4a, 94 1a 1b 3a, 96 2c 4b 15c, 97 1b 26d[3], 104 2c, 108 10c 14a; x [1 7a], 3 1c 5b 6a 6c[3], [6 6c[3]], 12 4c, 22 4a, 39 14b[4], 50 3a 5a 6b, 61 1a, 65 12d, 68 3a 11c, 74 2d, 78 7d, 93 5b 9a, *95 3d *4b *11c, *98 3b, 99 4c 7b, 105 1a 7c 10c[2], *108 8a, 115 4a[1] 5b, *129 †7b[9], 148 4b, *164 3a.

[1] *ajára*. [2] *dáma ā́*, or similar phrase. [3] superlative in *-tama*. [4] *rátha*. [5] *jāna*. [6] *ávase* or *ávasā*. [7] text *rákṣatī riṣáḥ* (§ 175 i): *rákṣatīm* is a quite probable correction. [8] § 151 i. [9] supplying *dadhe*. [10] § 175 i.

(iii) Long ninth syllable: i 58 9b, [61 5c 5d 6a, 65 7a 10b, 66 5b 10a, 67 1b 3a 5b 8b 10a, 68 2a 4c 6c, 69 1b], 92 6d, 106 4b, 117 4c 8b, 121 3c[1], 122 6c 12c 15c, 151 5b, *162 10c, 180 7a, 186 3d; ii 4 2d, 19 6b; iii 4 3c, 5 2a, 14 7a, 23 3c; iv 2 2d 5a, 16 2b, 21 10a, 26 6d, 38 2a 5c, 41 4b 11c, 43 1c; v 41 7a 14d 18c, 44 12b; vi 3 8b, 18 3a, 20 13c, 24 9b, 25 2d 4b, 26 6a 8c, 27 5c, 29 6b, 35 1a, 47 9c, 50 2c, 63 9c, 68 3a; vii 2 1c, 8 6d, 28 4d, [34 11b 14b], 38 6a 7c, 42 1a, 52 3a, [56 5b 6a], 63 3c, 68 1c, 93 7b; viii 20 4a 24a, 22 15b, 24 26c, 26 24c, 46 26c, 60 8a; ix 93 1c, [109 3b 10a 11b 15a: x 6 2b], *11 8d, *12 5c, 23 4b, 40 5b, [46 5b], 49 1d 9b, 50 4c, 55 8a, 73 9b, 74 1c, 76 2b, *87 19c, 93 14a, 105 6a[2], 106 5a, 115 5c, *121 7b *8b, *165 3c.

[1] *tastámbhat*. [2] but see § 244 iii.

(iv) Long eleventh syllable: viii 25 17c, [x 78 3c].

(v) Long ninth syllable combined with some other irregularity: (*a*) – – ◡ ⏑̄ or – – ◡ ◡ ⏑̄, i 48 4c, 59 4a, 63 4a, [67 2b], 89 6a, 100 8c,

121 8c, 122 10b; iii 58 6b; iv 26 6b; vi 29 2c, 63 2c, 68 2a; [ix 109 21a]; x 74 4c, 115 5a. (*b*) ⏑ – – ⏓ or ⏑ – – ⏑ ⏓, i 122 11a; vi 1 4d, 4 4c, 11 3a, 20 4a, 26 7a, 46 12c, 48 17c[1], 60 3a; vii 21 9a; viii 22 2c; x [6 1b], 61 14d, *83 5c, 93 7a, 133 7a, *142 1b, *167 4d. (*c*) ⏑ – ⏑ ⏓ or ⏑ – ⏑ ⏑ ⏓, v 41 5b; vi 12 6c; [ix 109 18b]; x 30 13a[2], 61 2c 17a.

[1] § 151 i. [2] see Metrical Comm.

(vi) Long eleventh syllable combined with some other irregularity: i 168 1b; ii 22 1g = 2g = 3g; viii 20 9b.

221. We are now in a position to consider as a whole the employment of short syllables to bear the *ictus*: that is to say, short syllables in positions in which long syllables are regularly required, and which are immediately followed in each case by another short syllable within the same part of the verse. Short syllables are thus used in every possible position; that is, in the second and sixth places in dimeter verse, and in the second, fourth, eighth and tenth places in trimeter verse. Details are given in the Table below: with regard to the second place no distinction is made between dimeter and trimeter verse.

It first appears that in the archaic period these variations are about equally common in each position: that is to say, the short vowel is found in about 3 per cent. of the verses. But even in this period there is a distinction in usage: for in the second and eighth place the second syllable in half the instances contains a final vowel, the proportion being much larger than chance can account for: whereas in the fourth, sixth and tenth places the short syllable is generally initial or medial.

Short syllables in the fourth, sixth, eighth and tenth places rapidly diminish in frequency after the archaic period, though in varying degrees. To this there is only one exception: short eighth syllables which contain a final consonant are more common in the strophic than in the archaic period. This is probably due to the influence of the secondary caesura (§ 213).

Short syllables in the second place only slightly diminish in frequency in the strophic, normal, and cretic periods, and are again more common in the popular period. The relation between final short vowels and other short syllables remains uniform throughout. In this point therefore no historical developement is perceptible within the period of the Rigveda.

It has appeared previously (§ 188) that in dimeter verse there is a distinct reduction in the number of irregular openings after the archaic period. This reduction seems not to extend to trimeter verse, apparently for the reason that a short third syllable is more common there. However the movement is on so small a scale that it does not seem to be worth while to pursue the matter further.

The table further shews that both in the 2nd and in the 8th place protraction is on the whole more common in the later periods than elsewhere. The details (proportionate to 5000 verses) have already been given in the table in § 180. Here again the movement is on so small a scale as to have little practical importance: so far as it goes, it indicates that protraction is a secondary developement, distinct alike from the shortening of original long syllables and the general license to throw the ictus on final short vowels, but much more closely akin to the latter.

222. TABLE OF SHORT SYLLABLES BEARING THE ICTUS.

Periods	Archaic	Strophic	Normal	Cretic	Popular
Second place (dim. and trim.):					
Final short vowels	14	12	12	11	16
Other short syllables	15	10	11	12	13
Protracted vowels	3	3	3	4	5
Fourth place (trim. late caesura)	26	14	14	15	17
Sixth place (dimeter)	38	24	17	19	13
Eighth place (trimeter):					
Final short vowels	19	13	9	4	4
Other final syllables	8	10	8	2	5
Other short syllables	12	9	3	4	4
Protracted vowels	4	4	4	6	4
Tenth place (trimeter)	30	7	5	4	4

The figures given above are proportionate to each 1000 verses of the same kind: for instance, the occurrences in the fourth place before late caesura are proportionate to the number of verses which contain a late caesura.

223. The syllabic variations which affect the cadence are, like all other irregularities, much more common in the archaic period than in the normal groups. Indeed they are practically extinct not only in the normal period, but even in the Vasiṣṭha hymns. But in the cretic period and later their history is peculiar. 'Catalectic Jagatī' becomes common in the cretic period, and is still more so in the popular Rigveda: 'extended Triṣṭubh,' though unknown in the cretic period, is almost as common in the

popular hymns as catalectic Jagatī. Hypersyllabic verses, however, are not found in either of these periods.

The question therefore arises whether there is a direct historical connexion between the two former variations as occasionally found in the archaic period, and as frequently found in one or both of the later periods. Such a connexion seems highly improbable for 'extended Triṣṭubh' verses, in view of the great body of Triṣṭubh verse in which no such variations are found: but it cannot be so confidently denied for the 'catalectic Jagatī' variation, since in the intervening periods very few hymns were composed in Jagatī metre at all. But so far as the evidence goes, the 'catalectic Jagatī' verse was equally extinct in this period.

We seem therefore entitled to distinguish two sets of phenomena, which accidentally take the same outward shape, namely (i) syllabic irregularity of the cadence, marking the archaic period, and (ii) contamination (*a*) of Jagatī stanzas by Triṣṭubh, marking the cretic and popular periods, and (*b*) of Triṣṭubh stanzas by Jagatī, marking the latter only.

In accordance with the presumed origin of the variations, instances of catalectic Jagatī are classified below as occurring (A) in lyric hymns, mostly in the archaic period, (B) elsewhere in the Rigveda proper, principally in the cretic period, and (C) in the popular Rigveda.

Similarly extended Triṣṭubh verses are classified as occurring (A) in the Rigveda proper, mostly in the archaic period, and (B) in the popular Rigveda.

(i) 'Catalectic Jagatī' is found in the second verse of stanza *a* (Kakubh), and in the second verse of stanza *b* (Jagatī) below:

(*a*) *mā́ no hṛṇītām átithiḥ*
vásur agníḥ || *purupraśastá eṣáḥ*
yáḥ suhótā su-adhvaráḥ viii 103 12.

(*b*) *sátyaṁ tád indrā-* || *varuṇā kṛśásya vām*
mádhva ūrmíṁ || *duhate saptá vāṇīḥ*
tábhir dāśvā́ṁsam || *avataṁ śubhas patī*
yó vām ádabdha || *abhí páti cíttibhiḥ* viii 59 3.

The use of the term 'Jagatī' for the trimeter verses that occur in lyric metre is not in accordance with Indian usage, but seems convenient for the present purpose.

Catalectic Jagatī verses are found as follows: (A) frequently in the 'uneven lyric' hymns (§ 186) including viii 35, and in other lyric stanzas as follows: i 36 12a, 39 6c, 127 1a 2a, 128 7f, 129 5f 8a, 150 1c 3c; v 87 9a; vii 16 5c 11c, 32 25a; viii 24 14c, 25 18c, 26 22c, 46 20c 26a, 54 8a, 90 6c, 101 9c 10a, 103 6c 12b; ix 107 9c, 111 1a; x 126 5c. (B) in Jagatī stanzas in the

Rigveda proper: i 35 3b 3d 9d[1], 101 5b, 102 2c, 110 6a 7a, 114 4a 5c 5d 6d 8a 9b, 145 1a 4b; ii 1 16d, 3 6c, 16 5a, 25 5b, 37 4a; iii 2 11b, 26 6d, 53 16c; v 44 10b; vi 61 3c; vii 41 1d; ix 70 1a, 86 3a 48d; x 23 5a 5b, 35 10b, 36 6c, 37 6a, 44 7b, 50 5c, 56 5b, 62 1a 1c 2c 3b 3c 4c 11c 11d, 63 3b 10b 11c 14a, 64 7a, 66 2a 10a 11a, 69 12c 12d, 75 7a 7b 8a 9b, 76 3b, 91 13d, 100 9b, 115 5c 5d, 122 1a 3b 3d 8d, 138 6b. (c) *in the popular Rigveda: i 164 36a 41d; ii 32 5b 5d; iv 58 11d; vi 75 10a; vii 50 1b 2b 3a 3c, 104 3a 7a 7c 23d; viii 48 5c, 59 2a 3b 4b 5a; x 18 13d, 53 10a, 84 4b 5b 5d 6c 7b 7d, 94 1a, 117 2a, 125 2a.

[1] also 'hybrid' verse, § 229.

(ii) 'Extended Triṣṭubh' is found in the first verse of the following stanza:

tá avadan ‖ *prathamā́ brahmakilbiṣé*
ákūpāraḥ ‖ *saliló mātaríśvā*
vīḷúharas ‖ *tápa ugró mayobhū́ḥ*
ā́po devī́ḥ ‖ *prathamajā́ ṛténa* *x 109 1.

Extended Triṣṭubh verses are found as follows: (A) in the Rigveda proper: i 53 10a, [61 11a], 114 11a, 140 10a, 180 4a 9c, 181 5a; ii 3 3c, [11 3b], 18 2d; iii 31 20c, 53 11c; iv 19 5b, 55 6c; v 33 4d, 60 2c; vi 13 5d, 25 3a, 47 18c 18d, 52 14a, 72 1b 1c 2b 3b; vii 4 6d, 54 1d, 59 8b, 92 5a; ix 82 5c, 85 11c 12d; x 23 7c, [46 7c], 96 11b, 99 4c, 113 10a. (B) *in the popular Rigveda: i 24 15c, 93 8c 8d, 162 4d 6b 8a 8c 11b 12c 12d 14a 15c 21a 22a 22b, 163 2a, 164 14a 14c 24c 39c 39d 44a 45b 47d 48c; ii 42 1d 2c; v 83 10c; vi 47 29b 30c 31c, 74 1d, 75 7a 14d; vii 103 8a; viii 100 12b; x 10 14c, 14 1a 10b 11b 12a 12b, 16 3b 3c 8a 10a 10b, 17 2b 4c 12d, 18 10c 12a, 27 24c 24d, 34 5c, 51 8a 9a, 53 5c, 59 5a 5c, 71 2b 2c 9c 9d, 81 3a 4c 4d 5a 7a, 82 6c, 85 18b 18d 27a 27b 44d, 88 1a, 94 14a, 95 3d 11a[1] 12d, 98 1a 5d 7a 12a, 101 9a 9b, 102 6c 10d, 103 2a 2b 3a 4c 6b 8a[2], 109 1a 5a 5c, 114 1a 2a 2b 3c 4c 4d 5d 6b 10d, 117 8a 8c, 120 9d, 121 3c, 125 4a, 128 7a 7c 8c, 129 3b, 130 2c 2d, 149 2c, 161 1a 4c, 165 1c 1d 4d, 168 2c, 182 1a.

[1] § 142 ii. [2] § 142 iii *b*.

224. 'Hypersyllabic verses' containing thirteen syllables (Triṣṭubh) or fourteen syllables (Jagatī) are usually formed by an extension of the rhythm of the cadence. They appear to be characteristic of the archaic period, but there are also several occurrences in the popular Rigveda.

The following are examples of hypersyllabic verses:

abhí vo vīrám ‖ *ándhaso mádeṣu gāyā* viii 46 14a.
ékaḥ suparṇáḥ ‖ *sá samudrám ā́ viveśa* *x 114 4a.

Hypersyllabic verses are numerous in the hymn viii 97 10–15, where they occur as 10b[1] 13a[1] 13b 13c 13d 14b 15b 15d. They are also found as follows: i 88 1b, 133 6a 6f; iii 59 2d; iv 1 2a[2];

vi 10 1b, 15 14a, 26 2c 7c[1], 52 14b[3] 14c; *vii 104 15a; viii 46 14a, 90 5c[2], 103 5a[2]; *x 87 12b[1] *13c[1], *114 4a, *121 7c, *139 4c[1].

[1] Irregular rhythm. [2] verse of 14 syllables. [3] reading *apāām*, § 143 iii: otherwise this is a hybrid verse, § 229.

225. The syllabic variations which affect one part of the verse only have already been discussed: but the 'rests' and 'hybrid verses' need to be considered separately, as they involve difficulties as to the position of the caesura and therefore affect the general structure of the verse. We have taken as our starting-point (§ 94 iii) the view that the 'rests' generally are characteristic of an early period of the Rigveda: and this view is borne out by the fact that they are comparatively rare in the popular Rigveda. A closer examination however shews that the rests fall into three classes, partly according to the rhythm of the verses in which they occur, and partly according to their use in the Rigveda, namely (i) verses in which a rest is associated with iambic rhythm of the break, the rest being at the fifth place, and the sixth syllable being long; these verses are chiefly found in the decasyllabic Triṣṭubh hymns, and are of the Virāṭsthānā or some similar type: (ii) verses agreeing on the whole with the normal trimeter rhythm, but chiefly found in decasyllabic metres, the types being the Pentad and the Bhārgavī verse: and (iii) verses entirely agreeing with the ordinary trimeter rhythm, but having the first part of the verse defective by one syllable. Verses of the last class may be said to contain 'neutral' rests, on account of their lack of distinctive character: they are found most frequently in the hymns in decasyllabic Triṣṭubh, but to a certain extent are spread over the whole Rigveda.

The hymns in decasyllabic Triṣṭubh and those in decasyllabic metres, if examined on this basis, are found to fall into two groups which do not exactly correspond to the differences denoted by the titles. All the hymns in decasyllabic Triṣṭubh are alike in shewing a free admixture of regular Triṣṭubh verses with decasyllabic verses of the Virāṭsthānā and neutral types, and also a very high proportion of other archaic variations. The Virāṭsthānā and Gautamī hymns (ii 11, i 61) only differ from them in shewing a much higher proportion of decasyllabic verses. These hymns must necessarily belong as a whole to the archaic period. On the other hand the Pentad and Bhārgavī hymns

consist almost exclusively of decasyllabic verses of their respective types, and have comparatively few irregularities of any other kind: it is therefore unlikely that they are earlier than the strophic period.

In recording variations belonging to these different types it is convenient to distinguish the occurrences, according as they are found (A) in the hymns in decasyllabic metres; (B) in decasyllabic Triṣṭubh hymns; (C) in other hymns in the Rigveda proper; or (D) in the popular Rigveda.

The lists of decasyllabic verses given in the next three sections include over 900 instances, of which almost 400 are in the decasyllabic metres, about 250 in decasyllabic Triṣṭubh verse, the same number in the whole of the rest of the Rigveda proper, and about 50 in the popular Rigveda.

Some of the instances are open to question, as the occurrences of *índra* in the Vasiṣṭha hymns (§ 149 i). On the other hand it is probable that some at least of the verses for which resolution has been suggested in §§ 142, 143, 149 ii–iv, 150 and 151 above are rightly to be explained as decasyllabic verses. Of these doubtful cases there are about 100 in the hymns in decasyllabic Triṣṭubh alone, as shewn in brackets in those sections. The interpretation chosen will therefore materially affect our view as to the extent to which the system of 'rests' is carried.

Even on the lower computation, and excluding the decasyllabic metres, decasyllabic verses are about as common in trimeter verse as is hiatus (§ 131): and there is therefore no abstract reason why in individual cases we should prefer the one explanation to the other. The rhythm may, however, often give a reason for a preference: it should at least be a general rule of metrical interpretation that '*hiatus or resolution should not be postulated in order to bring a verse up to the regular number of syllables, if by so doing irregular rhythm is introduced.*'

This rule, as already observed, is opposed to the interpretation *índara* so far as the archaic period is concerned.

From the list of verses containing one or more 'rests' we omit the following, because the rhythm is so exceptional that it becomes very probable that errors have crept into the text: i 120 1c 6a 7b, 132 2b, *162 16c, 173 4a; ii 19 5a; iv 26 7a; v 41 9a; vi 17 10c, 50 9c; viii 46 16c 20a; ix 110 10a; x 32 5b, 55 8d, 61 26a 27d, 79 5b, *95 4c, 105 8a, 112 6b, 132 1a, 144 4c.

226. The decasyllabic types which have iambic rhythm at the break are (i) the Virāṭsthānā verse; (ii) *índra* following an early caesura (§ 149 i); (iii) the Gautamī verse (see below); and (iv) verses with a double rest. The caesura may most conveniently be reckoned as following the rest. In all the types the seventh syllable is more often short than long.

The Virāṭsthānā type is very common in the hymn ii 11, and the Gautamī verse in i 61: otherwise these verses are chiefly found in the decasyllabic Triṣṭubh hymns, which are most frequent in the collections i 58–64 and vi. But all the types are occasionally found with Jagatī cadence.

(i) The Virāṭsthānā verse has a rest at the fifth place, and a long sixth syllable. Its two varieties are illustrated by the following examples:

(*a*) with short seventh syllable

rási kṣáyaṁ · || *rási mitrám asmé* ii 11 14a.

(*b*) with long seventh syllable

ávābhinad · || *ukthaír vāvṛdhānáḥ* ii 11 2d.

(*a*) Of the first variety there are 106 occurrences, as follows: (A) in ii 11, 39 occurrences: also i 61 5c 10d 11c 14d 15d; vii 34 17a; x 6 1c 6d, 46 7d, 78 1a 6c. (B) i 63 9c, 77 2c[1] 3b, 120 4a, 122 4d, 135 5b[2], 149 3a, 153 2a; ii 19 3c 7c, 20 2c 4d; iv 21 6c 7a 7c; v 41 16d, 45 9a; vi 20 2d 6c, 21 8b, 33 4c, 63 3a 6a, 66 3b; x 23 4c[2] 6d, 49 1d[2] 3b[2] 5c[2], 61 2c 3d 17a, 99 2d, 148 2b. (C) i 58 8d, 62 7d, 117 1b, 131 6f[2], 154 3a, 155 5b[2], 165 14b; iv 37 4b; v 43 14b; vi 3 7b, 10 4a, 19 2d, 22 6c, 51 4a; vii 1 15b, 28 3b, 56 18a, 58 6a; x 77 7a, 80 2c 4c, 111 10c. (D) *x 59 5c[2].

(*b*) Of the second variety there are only half as many instances, occurring as follows: (A) in ii 11, 11 times: also i 61 3d 4a 6a 8a 11d, 68 2b; vi 44 9a; x 46 5d 6b 7c[2]. (B) i 60 1b, 63 5c, 127 7a, 148 1a, 173 5c, 174 9b; ii 20 6d; v 33 4d, 41 8b, 45 2b; vi 21 2b 6c, 63 2c; x 61 16a, 99 7d 8d. (C) i 33 14c, 71 4b, 89 6b, 117 1c, 121 6c, 140 13c; iv 44 5d; vi 13 1c, 19 10b, 67 10a; vii 6 2a, 48 1a; viii 23 3c[2]; ix 93 5c[3]; x 30 9c. (D) *x 17 13a, *120 1b.

[1] § 151 iii. [2] Jagatī verses. [3] but see § 170 ii *f*.

(ii) Decasyllabic verses in which *índra* follows early caesura are of the same types as Virāṭsthānā verses, as illustrated by the following examples:

(*a*) *yá udṛ́ci* · || *indrá devágopāḥ* i 53 11a.

(*b*) *yád dha syā́ ta* · || *indra śruṣṭír ásti* i 178 1a.

(*a*) Of the first variety there are 98 occurrences, as follows: (A) ii 11 1a 2a 4c 7a 11a 14b 16d 20d; x 6 6c. (B) i 63 1a to 9a, 104 2a 8a, 129 1a[1] 4a[1], 167 1a, 169 1a to 5a, 173 13a, 174 1a to 5a, 7a to 10a, 178 2a; ii 19 3a 8c; v 33 4a 5a; vi 20 11a 13a, 21 8a, 24 10b, 33 1a, 35 2a 3a; x 22 2a 11a[1] 12a 13a 15a, 50 3a 4a[1], 61 22a, 93 11a[1], 148 2a 4a 5a. (C) i 33 14a, 53 11a, 100 17a, 133 6a, 165 3a, 177 5a; ii 17 8d; iii 32 12a; iv 16 21a, 17 1a, 19 1a 2b, 50 11a; vi 22 3a 10a, 23 3a, 25 1b, 26 7b, 44 15a, 47 9a; vii 19 2a 6a, 21 5a 6a, 22 1a 8c, 23 5a, 25 1a, 29 1a, 30 1b 4a, 92 4a; viii 66 5c[1], 97 14a; ix 88 1a; x 29 3a. (D) none.

(*b*) Of the second variety there are only 35 occurrences, as follows: (A) none. (B) i 129 7f[1] 8b[1], 167 10a, 173 5a 7c 10b 11a, 178 1a 3a 4a; ii 19 1b, 20 4a 5b 6a 7a; iv 21 10a; vi 20 3b, 21 2a, 24 1a; x 22 1a, 23 1a[1], 49 11a, 50 2b[1], 148 1a. (C) i 89 6a, 130 2a[1], 186 6c; ii 31 3a[1]; iii 49 1a; iv 24 2b, 39 4d; v 36 1a; vii 20 2a; viii 96 20a. (D) *x 139 4c.

[1] Jagatī verses.

(iii) The name 'Gautamī verse' is suggested to describe a metre which agrees in form with the Virāṭsthānā verse, except that the rest precedes an early caesura. Such verses are very common in the Gotama hymn i 61; in the occurrences in that hymn the rhythm of the break is always ‖ – – ⏑, the seventh syllable being therefore short: but it is probable that some occurrences with long seventh syllable in other hymns are really of the same type, and therefore also to be associated with the Virāṭsthānā verse.

The two forms of the Gautamī verse may therefore be illustrated by the following examples:

(*a*) *bhárāmi* · ‖ *āṅgūṣám āsíena* i 61 3b.

(*b*) *brávaḥ kád* · ‖ *aryamṇé kád bhágāya* iv 3 5d.

(*a*) Occurrences with short seventh syllable: (A) i 61 1d 3b 4b[1] 4c 10b 11b 13a 13b 13c. (B) i 77 5b, 148 2c; ii 20 8b; vi 24 7d; x 132 3c. (C) i 147 1b; v 46 8b; vi 26 1a[2]; x 74 3c. (D) none.

(*b*) Occurrences with long seventh syllable: (A) vi 44 7b 7c; x 6 3a. (B) vi 20 2b. (C) i 138 2f[3], iv 3 5d 12c, x 74 1b. (D) none.

[1] Alternatively with hiatus, § 123 *b*. [2] Alternatively as a Pentad verse. [3] Jagatī verse.

(iv) The majority of those trimeter verses in the Rigveda which have only nine syllables may be explained as Virāṭsthānā verses with an additional rest at the fourth place. The following verses will illustrate the two varieties:

(*a*) *váyo ná* · · ‖ *paptatā sumāyāḥ* i 88 1d.

(*b*) *ayáṁ sá* · · ‖ *hótā yó dvijánmā* i 149 5a.

(*a*) The first of these varieties occurs nine times, namely (A) ii 11 3b[1 2] 15c. (B) i 129 11a[1 2], 174 6a; x 22 9a[1], 61 24c. (C) i 33 9a[1], 88 1d; viii 19 33a[2].

(*b*) The second variety occurs six times, namely (B) i 149 5a, 173 4c[1]; x 49 2a[1 2], 61 23a, 105 5a[3]. (C) i 88 2c.

As the great majority of these instances are in hymns in decasyllabic Triṣṭubh, it becomes highly probable that they are varieties of Virāṭsthānā verse, and belong to the archaic period.

[1] *índra* follows the caesura. [2] Jagatī verses. [3] but see § 244 iii.

227. The decasyllabic types which are chiefly found in distinctive metres are the Pentad and the Bhārgavī verses.

The Pentad verse is commonly equivalent to a Triṣṭubh verse

with rest at the sixth place: but each part of the verse exercises an influence over the other, with the result that the third syllable is generally short, and the seventh and ninth syllables are often long. For the immediate purpose it will be sufficient to distinguish two varieties, according as the seventh syllable is short or long; the other characteristics are discussed elsewhere.

The Bhārgavī verse has two forms, one having a rest in the fifth place, and the other one in the sixth place. The Bhārgavī differs from all other decasyllabic variations in being based upon Jagatī verse: it is therefore strictly speaking a 'hendecasyllabic' variation. One of its forms agrees with one of the forms of Pentad verse, except for the difference in the cadence; but the resemblance appears to be accidental.

Occasionally we may find examples of Pentad rhythm with Jagatī cadence, and of Bhārgavī rhythm with Triṣṭubh cadence: but these examples are isolated, and no importance can be attached to them except as suggesting emendation of the text.

Both in Pentad and in Bhārgavī verse the rest appears to follow the caesura: upon this assumption each type in its more common variety agrees with normal trimeter rhythm. Examples of 'double rests' can be found, but are rare.

(i) The Pentad verse occurs about 170 times with short seventh syllable, and 130 times with long seventh syllable. The great majority of these occurrences are in the Dvipadā Virāj hymns (§ 94 iii *b*): in the hymns in decasyllabic Triṣṭubh verses of this type play a comparatively small part. The two varieties may be illustrated by the following examples:

(*a*) *tákvā ná bhū́rṇir* || · *vánā siṣakti* i 66 2c.

(*b*) *dādhā́ra kṣémam* || · *óko ná raṇváḥ* i 66 3a.

(*a*) Occurrences with short seventh syllable: (A) i 65–70, 62 times; ii 11 17d; vi 44 8c; vii 34 1–21, 26 times, 56 1–11, 13 times; ix 109, 18 times; x 1 6c[1], 6 6 times, 46 11 times. (B) i 153 1a, 174 3d; v 41 15c; vi 63 2b, 66 3c, 68 5c; x 93 12a, 99 8b. (C) i 62 8c; iv 3 11b 13d, 50 2c; v 15 5c; vi 25 1d, 67 11c; vii 52 3c, 87 6b; ix 91 6a; x 45 8b, 73 3a, 89 8d, 124 6c. (D) *x 83 3b, *101 7a, *120 1d *4a.

(*b*) Occurrences with long seventh syllable: (A) i 61 15b, 65–70 55 times; ii 11 16a; vi 44 7a 8a 8b 9b 9d; vii 34 1–21, 14 times, 56 1–11, 5 times; ix 109, 24 times; x 1 1d 5b[2] 6b, 6 6 times, 46 6d. (B) i 104 1b, 120 3b[3], 149 2c 4a; v 41 19a; vi 24 6d, 66 6d; x 99 8c. (C) i 130 10c; iv 26 7d; vi 17 7d, 67 10c; vii 4 3b[4], 6 3c. (D) *i 162 16d; *x 114 10b.

[1] with short eighth syllable. [2] reading *yajñá-yajñasya*, cf. § 152 ii.
[3] transferring *mánma* to 3a; but see § 244 ii. [4] § 151 iii.

For the quantity of the third syllable see below § 249 : the instances of a long ninth syllable have already been enumerated in § 220 iii.

Several of these verses may also be interpreted as Gautamī verses : for instance vii 52 3c, 87 6b.

(ii) The varieties of Bhārgavī verse have been illustrated in § 52 : the form with rest at the sixth place only differs from the second form of Pentad verse in the cadence. The rhythm is that of the normal trimeter verse after early caesura.

(*a*) Occurrences with rest at the fifth place : (A) x 77 1a 1b 1c[1] 2b 2d 3a 3c 3d 4d 5b, 78 1b 1d 2c[1] 2d 3b 3c 3d 4b 4c 6d. (C) i 36 8c, 48 4a, 100 6b; vii 96 2c; viii 27 12c.

(*b*) Occurrences with rest at the sixth place : (A) x 77 1d 2a 2c 3b 4c, 78 4d. (B) i 129 9f. (C) i 83 6b, 112 10b; v 51 13a; vi 15 1d; viii 52 4a[2]; x 32 4c[2].

[1] sixth syllable long. [2] fifth syllable long.

(iii) The varieties that follow bear a resemblance to the Pentad or Bhārgavī types, but are too scattered to be of historical importance.

(*a*) Pentad verses with short seventh syllable and Jagatī cadence: (C) ii 24 5b, 36 1a; viii 98 7b; ix 71 7c[1], 79 1c. (D) *vi 47 31c, *x 56 4d.

(*b*) Bhārgavī verses with rest at the fifth place and Triṣṭubh cadence : (A) i 61 6c, 70 10a; x 6 2a. (B) i 122 3a, 173 2c; v 33 2b. (C) i 100 5b, 117 22c, 130 10d; ii 18 1a; vii 75 4a. (D) *x 14 5c.

(*c*) Pentad verses with rest before and after the caesura, as

sá tuám na · || · *arvan nídāyāḥ* vi 12 6a.

The occurrences are : (B) ii 20 3a, x 61 27a. (C) ii 31 7c, vi 12 6a, viii 96 21a[1], x 55 2c.

(*d*) Bhārgavī verse, with rest before and after an early caesura :

rājāno · || · *ná citrāḥ susaṁdṛśaḥ* x 78 1c.

This example seems to stand alone.

[1] with short eighth syllable.

228. Verses with neutral rest are such as have the latter part of the verse complete and of the ordinary rhythm : the rest therefore must be considered to *precede* the caesura, coming either at the fourth or at the fifth place, as in § 226. Any textual emendation which will add a syllable to the first part of the verse will have the effect of restoring a regular trimeter verse.

The two varieties are illustrated by the following examples :

(i) *añjasí* · || *kuliśí vīrápatnī* i 104 4c.

(ii) *dídiāno* · || *bhávati druhaṁtaráḥ* i 127 3b.

(i) Neutral rests at the fourth place: (A) i 61 11a[1]; ii 11 3b 7d. (B) i 60 4c, 104 4c, 120 1a[6] 3c[6], 122 6c 6d[2], 167 1c 7b[1], 169 2c[1] 5c; ii 4 3b 8b, 20 2a 2d; v 33 1c 2c, 41 17b, 45 1d; vi 20 7a, 24 3a 10d[3], 30 1a, 63 4c, 68 4d; x 23 5a[4], 50 4c, 61 27c, 93 9a, 99 6b[4] 11c, 105 3c 6c, 132 1b 7a. (C) i 48 3c[1], 62 3a, 89 4b, 141 8a, 158 3b, 180 3c, 184 5b[5], 190 7c; ii 2 1a, 14 5b 5c, 15 7a, 31 7b; iv 25 1a; v 29 13b; vi 4 8d[3], 10 7b[3], 12 6d[3], 13 6d[2], 15 15c, 17 15b[3], 29 2b, 48 17c; vii 100 3a; viii 46 17b, 49 4c, 52 2a; ix 86 43a, 107 9a; x 31 6b, 79 3a, 92 14b, 112 1c.

(D) *vi 47 31b; *x 16 8c, *85 44c, *94 11a, *95 4a *10a *13c, *101 10b[1], *130 1a, *170 3b.

[1] The verse may be alternatively explained by hiatus or resolution, at the cost of an irregular opening. [2] Supply *śrótu naḥ* to begin the verse. [3] Refrain verse *mādema....* [4] with irregular break. [5] Alternatively read *mā́niebhiḥ*. [6] but see § 244 i *a*.

(ii) Neutral rests at the fifth place: (A) i 61 10a[3]; ii 11 10d; x 77 4b 5a, 78 4a. (B) i 127 3b[2] 9a[2] 10a[2] 10b[2], 135 1b[2], 145 5a 5d, 148 4b, 167 6c, 173 10a, 174 2c 8c, 178 1c; ii 4 5d 9c; iv 21 5c; v 33 10a[3], 41 5d 10d 16e[3]; vi 20 7b, 30 5a, 66 9c 10c; x 23 3c[2] 7b[3], 50 5c, 61 25a, 105 1c. (C) i 39 3c[2], 64 9a[2], 76 1d, 79 1c, 88 3c, 159 2a[2], 180 6c, 186 3a 7c; iii 23 4a, 53 24a, 61 4b; iv 1 19c, 2 2d, 3 14b, 4 1c, 16 15a[4], 17 1c, 40 2c[2]; v 30 6a[3], 57 8c; vi 65 5a; vii 5 1a, 37 4a, 57 1b, 59 8c, 60 9b, 97 6a; viii 19 18a[2], 24 17c[2], 101 12a[2]; ix 88 4c[3]; x 3 1a, 39 14b, 63 15a[2], 66 4b, 74 3a[3], 78 8a[1], 112 2a 7c, 113 7c[2], 115 9c, 122 5a[2] 7d[3].

(D) *i 161 14c, *164 30a *35b *48c[2]; *v 40 7a[3] 7c; *x 12 2a, *13 3c, *14 8d, *27 6c, *53 4c, *84 4c, *180 3a.

[1] § 152 i. [2] Jagatī verses. [3] In these verses the full number of syllables may be obtained at the cost of an irregular opening. [4] § 168 iii.

(iii) A rest *following* an early caesura gives us the first variety of Bhārgavī verse (§ 227 ii *a*): and a rest following a late caesura gives us the first variety of Pentad verse (§ 227 i *a*).

229. 'Hybrid verses' (§ 56) are most common in the popular Rigveda, and are there doubtless to be explained by contamination. But there are also a few examples in the earlier parts of the Rigveda, and particularly in the decasyllabic Triṣṭubh hymns. 'Hybrid' Jagatī verses are very rare.

The instances are: (A) none. (B) i 167 1b, 169 6c; ii 4 8d; x 50 2c, 61 1c, 93 14b. (C) i 35 9d, 110 9b, 138 3f[1]; vi 17 7b; viii 22 14c, 46 19c, 61 8c, 101 12c; x 122 3b. (D) *i 161 8a[1], *164 17a *23d *45d; *ii 43 2c[1]; *v 44 15a *15b *15c; *vi 75 18c; *viii 59 6a *7a *7d; *x 28 1c, *51 9a[1], *82 4b, *87 14a, *103 7a *11a, *128 8a, *129 6b.

[1] Jagatī verses.

230. TABLE SHEWING THE USE OF THE SYLLABIC VARIATIONS.

				Archaic		Stroph.	Normal	Cretic	Pop.
Refer to §	Number of verses		Decas. metres 516	Decas. Triṣṭ. 1525	elsewhere 3865	2621	6554	5225	3463
226 i	Virāṭsthānā (short 7th)	106[1]	98[2]	22	3	2	1	2	1
,, i	,, (long 7th)	55	41	11	5				
,, ii	*indra* (short 7th)	98	17	103	3	5	2	1	0
,, ii	,, (long 7th)	33	0	43	1				
,, iii	Gautamī (both forms)	26	23	4	1	0	0	0	0
,, iv	Double rests	16	4	7	1	0	0	0	0
227 i	Pentad (short 7th)	165	294	6	1	2	1	1	2
,, i	,, (long 7th)	132	242	6	1				
,, ii	Bhārgavī (early caesura)	27	41	2	5	12	0	2	0
,, ii	,, (late caesura)	14	12	—	5				
	Neutral rests:								
228 i	at the fourth place	85	8	25	4	2	1	1	3
,, ii	at the fifth place	86	12	17	4	2	2	2	3
229	Hybrid verses	35	0	2	2	0	0	1	6

[1] In this column the absolute number of occurrences is given.

[2] From this point the number of occurrences is proportional to each 1000 trimeter verses: except that Pentad variations are proportional to each 1000 Triṣṭubh verses, and Bhārgavī variations to each 1000 Jagatī verses.

231. It is now possible to define more accurately the characteristics of trimeter verse in each period of the Rigveda, and to use these characteristics for a revision of our provisional arrangement of the hymns, by examining the extent to which they appear in a series of groups of hymns much smaller than those used in § 204 as the starting-point of this investigation.

In drawing up a list of the characteristics of each period, it must be borne in mind (i) that most of the marks of the archaic period are also found, though much less commonly, in the strophic period: (ii) that the marks of the popular Rigveda are to some extent anticipated in the cretic period: (iii) that the characteristics of the intermediate periods are not such as are peculiar to them, but such as are more freely used in each of them than in other periods. Even the evidence for the archaic and popular periods must be used with care in dealing with small groups of hymns, for instance such as contain less than 500 trimeter verses: but the evidence for the intermediate periods is only a slight indication of date except when the groups are much larger.

Subject to these qualifications, the characteristics of the respective periods may be summed up as follows:

(i) chiefly in the archaic period we find (*a*) the weak caesura, either after the third syllable or in a compound (§ 214): (*b*) the iambic and irregular forms of the break (§ 218): (*c*) irregularities in the rhythm of the cadence (§ 220): (*d*) decasyllabic verses with iambic rhythm (§ 226) or with neutral rests (§ 228). From (*a*), (*b*) and (*c*) verses with secondary caesura (§ 213) must be excepted.

(ii) the strophic period is marked by the frequency of the verses in which 'secondary caesura' is found (§ 213).

(iii) in the strophic and normal periods the Pentad opening ≍ – ⏑ – – ‖ is more common than elsewhere.

(iv) in the cretic period the cretic break ‖ – ⏑ –, and to a less extent the syncopated opening ≍ ⏑ – – ‖, obtain prominence.

(v) in the popular Rigveda the rhythm is almost the same as in the cretic period, but the following syllabic variations occur: (*a*) extended Triṣṭubh verses (§ 223 i); (*b*) catalectic Jagatī verses (§ 223 ii); and (*c*) 'hybrid' verses (§ 225).

232. The smaller groups to which these tests are applied may be either subdivisions of the large groups, or smaller groups outside them united by their character or position. Subdivision of the homogeneous Maṇḍalas iii, iv, vi, vii, and even of the group x 29–80 shews that the separate parts (as for instance the Agni hymns, the Indra hymns, the hymns to other deities) are practically identical in rhythm, and therefore it is unnecessary to give details here. The most important groups united by their character are the hymns in the different lyric metres. Small groups united by position are found in all parts of the Rigveda outside the homogeneous Maṇḍalas: and in Maṇḍalas vi and vii the presumed later additions form groups of some importance.

It is unnecessary to give here a list of the hymns in each of the 57 small groups examined, as the contents are sufficiently indicated in the Table in § 235. To each of the small groups are prefixed the results for the larger groups of Chapter III, so that the homogeneity of the larger groups can at once be tested. The division of the hymns of the popular Rigveda into small groups is of an artificial character, since only the hymns x 10–18 form a natural group.

233. The following are the principal results of this investigation, as shewn by the Table in § 235.

The three principal groups of the archaic period have on the whole the same metrical character, but this character is least pronounced in Group III. Amongst the smaller groups the Uṣṇih, Kakubh-Satobṛhatī, and uneven lyric hymns, the decasyllabic Triṣṭubh hymns of Maṇḍalas ii and vi, and the group x 48–50 (in decasyllabic Triṣṭubh and Jagatī) have the most marked archaic character, variations occurring in every third or fourth verse. The hymns in Atyaṣṭi and Bṛhatī-Satobṛhatī, the decasyllabic Triṣṭubh hymns of the groups i 165–190 and of Maṇḍala x, the hymns of the group i 58–64, and the remainder of the Bharadvāja hymns have archaic variations once in every fifth verse. On the other hand the hymns of Maṇḍala v, of the group i 76–92, and the hymns of the Māna family (i 165–190) other than the hymns in decasyllabic Triṣṭubh do not shew any large proportion of archaic variations: and the two latter use the Pentad opening as freely as the hymns of the normal period.

In the strophic period all the groups agree in shewing the archaic variations about once in every eight verses: but the use of secondary caesura is confined to the Vasiṣṭha hymns and one or two of the smaller groups: in the Kaṇva hymns there is no trace at all of this variation.

In the normal period several of the groups diverge from the general standard. The Vāmadeva hymns (Maṇḍala iv) have as many of the archaic variations as the hymns of the preceding period: the hymns of Maṇḍala ix shew special favour to the Pentad opening: the group i 116–119, and (to a lesser extent) the third Maṇḍala combine secondary caesura with the cretic break.

The groups of the cretic period shew a remarkable agreement in all particulars, the general rhythm being very strict in all the groups, and the cretic break being used once in every four or five verses.

The hymns of the popular period present no new feature of interest.

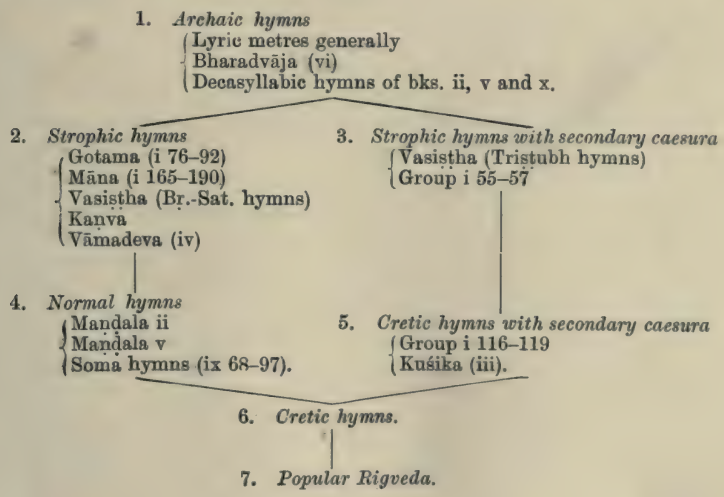
234. Since it appears that the secondary caesura is entirely absent from some of the groups of the strophic period, which yet

agree in other points, we must necessarily conclude that the metre in this period followed two parallel lines of developement, one only of these being characterized by the secondary caesura. The general characteristic of the period must then be defined as the use of the archaic variations to a smaller extent than is found in the archaic period.

By this definition the following small groups will properly be assigned to that branch in the strophic period which is free from secondary caesura: the Gotama group i 76–92, the Māna group i 165–190 (excepting the decasyllabic hymns), the Bṛhatī-Satobṛhatī hymns of Maṇḍala vii, the Kaṇva hymns, and perhaps also those of Māmateya. It seems also probable that Maṇḍala iv (Vāmadeva hymns) should, as a whole, be assigned to this branch of the strophic period. The second branch will consist of the Triṣṭubh hymns of Maṇḍala vii and the group i 55–57.

The same division into two branches will then be perceived in the normal period, the hymns in Maṇḍalas ii, v and ix being free from secondary caesura, whilst those in Maṇḍala iii and the group i 116–119 retain the principal form of secondary caesura and discard some of its rarer forms (see subsection iii *a* below). In this group i 116–119 the developement of the cretic break is also very marked.

The general developement of trimeter metre appears therefore such as may be indicated as follows:



This genealogy is of course suggested with every reserve: but it is quite consistent with the general view of the history of dimeter verse obtained in § 201.

If the indications of metre are followed out in further detail as a matter of speculative interest, the following points have some probabilities to recommend them:

(i) (*a*) In the archaic period the Atyaṣṭi hymns, chiefly found in the group i 127–139, and the Bṛhatī-Satobṛhatī hymns, chiefly found in Maṇḍalas vi and viii, are not so early in date as the other lyric metres. For the results of the similar investigation of the dimeter verses in the lyric metres see §§ 187, 201 ii, iii.

(*b*) The group viii 35–37 contains so few trimeter verses that the metrical indications cannot be trusted. So far as they go they revive the doubt already expressed in § 105 iii as to the real antiquity of these hymns. It will perhaps be best to refer them to the strophic period.

(*c*) In all the groups into which the large Group III is divided the question arises whether the hymns in decasyllabic Triṣṭubh are really of the same date as the remainder. Wherever the bulk is sufficient to enable us to examine the two sets of hymns, we find that the decasyllabic Triṣṭubh hymns have a much larger proportion of archaic variations. This result is the more remarkable, because the decasyllabic variations themselves are not included in the case of these hymns. It seems therefore probable that these groups are not entirely homogeneous, though the evidence may not always be sufficient to justify us in naming particular hymns as later in date.

(ii) (*a*) In the strophic period there is a considerable divergence in the proportion of archaic variations between the three groups of Kaṇva hymns: but the number of trimeter verses is so small, and the agreement in other matters so close, that we should not be justified in separating them. If we take the three groups together the percentage of archaic variations is 17, which is distinctly lower than that of the Bṛhatī-Satobṛhatī hymns in Group I, but agrees closely with the results for the Bṛhatī-Satobṛhatī hymns of Maṇḍala vii. Cf. § 201 iii.

(*b*) The great frequency of the secondary caesura in the Vasiṣṭha Triṣṭubh hymns stands in striking contrast to its entire absence in the Bṛhatī-Satobṛhatī hymns of the same Maṇḍala. The Pentad opening is also much more common in the Triṣṭubh hymns than in those in Bṛhatī-Satobṛhatī. It is perhaps not impossible that a single poet should have introduced these variations into one metre without employing them in the other: but it seems more probable that a difference in time should account for the divergence. Upon this supposition we must assign the earlier date to the lyric hymns. The Māmateya group i 141–158 does not employ the secondary caesura, but it has very commonly the Pentad opening: in both respects it agrees closely with the Vāmadeva hymns, which we have now brought into the strophic period.

(iii) (*a*) In the normal groups as a whole secondary caesura is extremely rare: its frequency in the group i 116–119 and in the third Maṇḍala is the more remarkable. If we compare the four separate forms of secondary caesura in the Vasiṣṭha hymns and in these groups, we arrive at the following results for each 100 verses:

	No. of verses	Secondary caesura accompanied by			
		caes. after 3rd	‖ ⏑ – ⏑	⏑ ‖ – ⏑	– ‖ – ⏑
Vasiṣṭha	1615	1	4	10	2
i 116–119	184	0	2	18	3
iii	1418	0	1	7	1

The groups i 116–119 and iii therefore only employ two of the four forms that are used in the Vasiṣṭha hymns, that is the forms in which the caesura follows the fifth syllable: these are used in the group i 116–119 much more commonly than elsewhere, but in the third Maṇḍala less commonly. This is consistent with the view that the Vasiṣṭha group is the earliest of the three.

(*b*) In almost all the groups of the normal period the cretic variations are distinctly more common than in the preceding periods, and thus the favour shewn to these forms is to some extent anticipated. On the other hand the favour shewn to the Pentad opening varies considerably both in the strophic period and in this.

(*c*) The small group i 71–73 is singularly featureless: but it is at least clear that it has nothing at all in common with the Pentad hymns i 65–70 to which it is attached, except the ascription of the hymns to the god Agni.

(iv) In the cretic and popular periods respectively there are practically no divergences of rhythm. The process of contamination appears to be most advanced in the group i 161–164, x 94–191, and we may conjecture that the very latest trimeter hymns of the Rigveda are contained within those groups. Otherwise the entire absence of individuality in these two periods is remarkable. It seems probable that the hymns of both periods follow the breaking-up of the system of family collections: though they include two groups, i 31–35 and i 94–115, which have the outward characteristics of family collections and appear as such in the Saṁhitā text.

235. Trimeter variations in the smaller groups.

		No. of verses	Arch.	Stroph.	Stroph. and Normal	Cretic	Pop.
	ARCHAIC PERIOD						
	Group I	**895**	**26**[2]	**7**	**12**	**12**	**3**
1	Uṣnih[1]	154	39	12	12	17	2
2	Atyaṣṭi[1]	316	21	5	14	11	3
3	Kakubh-Satobṛhatī[1]	207	38	8	11	15	2
4	Uneven lyric[1]	117	37	10	7	8	1
5	Bṛhatī-Satobṛhatī[1]	274	23	8	16	11	2
6	Miscellaneous	195	16	9	14	12	3
	Group II	**1301**	**24**	**8**	**12**	**9**	**1**
7	i 121, 122	120	26	1	11	12	0
8	ii 4, 19, 20, etc.	116	40	3	5	9	1
9	v	438	14	3	13	10	1
10	viii 35–37	68	5	21	18	9	0
11	x 61, 73, 74, etc.	306	23	13	11	10	1
	Group III	**2983**	**18**	**7**	**13**	**11**	**1**
12	i 58–64, ix 93, 94	211	19	5	24	9	0
13	i 76–92, ix 88	310	15	7	12	14	0
14	i 165–190	459	11	6	20	9	1
15	,, (decas. Triṣṭubh)	181	21	7	12	6	1
16	vi	1206	18	7	9	12	0
17	,, (decas. Triṣṭubh)	316	30	6	8	11	0
18	x 48–50	116	27	7	7	13	2
	STROPHIC PERIOD						
	Group IV	**2301**	**12**	**16**	**13**	**10**	**1**
19	i 55–57	90	12	21	13	3	0
20	i 141–158	306	12	9	21	9	0
21	vii (Triṣṭubh hymns)	1615	12	18	17	11	0
22	,, (Br.-Śat. hymns)	100	16	6	9	10	3
23	ix 70, 71, 76, 79 (Jagatī)	116	12	13	21	7	1
24	107, 110	71	11	6	10	12	1
	Group V	**371**	**18**	**3**	**14**	**16**	**1**
25	i 36–48 (Br.-Śat.)	117	22	4	15	19	2
26	viii 1–11, 33	141	17	1	12	13	1
27	viii 49–57	100	11	3	15	13	0

[1] These groups include some hymns in the larger Groups II and III also.
[2] These figures are proportionate to each 100 verses.

TRIMETER VARIATIONS IN THE SMALLER GROUPS (*contd.*).

		No. of verses	Arch.	Stroph.	Stroph. and Normal	Cretic	Pop.
	NORMAL PERIOD						
	GROUP VI	**4633**	**8**	**4**	**17**	**14**	**1**
28	ii, x 91, 92	1087	7	4	13	15	1
29	iv	1593	12	3	18	12	0
30	v	942	4	4	18	16	0
31	ix 68–86 (Jagatī)	568	5	4	20	9	0
32	ix 87–97 (Triṣṭubh)	348	4	4	18	14	0
	GROUP VII	**1961**	**5**	**8**	**16**	**19**	**3**
33	i 71–73	120	5	3	11	13	0
34	i 116–119	184	9	24	14	33	0
35	iii	1418	5	8	17	18	4
36	x 89, 104, 160	129	6	2	16	19	0
	CRETIC PERIOD						
	GROUP VIII	**2628**	**5**	**2**	**14**	**23**	**1**
37	i 51–54	208	3	1	13	18	0
38	i 94–115	685	6	2	14	24	2
39	i 123–126	152	2	1	11	24	0
40	i 140–160	188	6	1	16	23	2
41	iii	136	7	2	16	21	0
42	vi	324	4	2	15	17	2
43	vii	546	5	3	11	20	1
44	ix 80, 90, 97 (parts)	156	3	1	15	32	0
45	x 65, 66, 122	148	6	2	14	18	5
	GROUP IX	**2617**	**5**	**3**	**14**	**19**	**2**
46	i 31–35	284	4	1	13	19	1
47	ii	253	3	2	14	22	1
48	vi	109	4	0	10	10	2
49	x 29–80	1168	5	4	15	19	2
50	x 96–178	428	6	4	13	17	2
	POPULAR RIGVEDA						
	GROUP X	**3463**	**5**	**2**	**12**	**18**	**5**
51	i 161–164	397	7	2	8	24	8
52	iv	109	4	4	17	21	1
53	vii	279	5	1	10	14	3
54	viii	156	6	5	12	15	3
55	x 10–18	386	7	2	12	18	5
56	x 27–90	747	4	1	13	17	5
57	x 94–191	939	6	2	15	19	7

236. The detailed examination of trimeter verse in this chapter leads us to a somewhat different view of its history to that assumed as a starting-point in § 94 above. At that time decasyllabic and iambic variations appeared to be characteristic of the earlier parts of the Rigveda, as opposed to the cretic variation and contamination, which characterize its later parts. Now, however, we are in a position to distinguish two kinds of variation in the earlier parts. Variations of almost every kind appear side by side in those groups which we can assign most confidently to the archaic period, resulting in a rhythm which we may call the *less rigid trimeter rhythm*, and which exactly corresponds to the earliest form of dimeter rhythm (§ 201). This we seem bound to recognize as the earliest form of trimeter verse in the Rigveda. But the different variations which together contribute to this general rhythm do not disappear simultaneously. Just when the rests and most other variations are becoming rare, we find a developement of the iambic rhythm, especially in connexion with the secondary caesura: this rhythm affecting chiefly the break, but to some extent the opening also. Thus the iambic and cretic variations no longer appear as contrasted, but as characterizing successive stages in the developement of the metre. To a certain extent these variations even overlap, as in the hymns i 116–119 and in the third Maṇḍala. The iambic variations cease therefore to be regarded as in themselves evidence of the earliest date: and indeed it has been noticed above (§§ 94 v, 207 iii) that they are not uncommon in some comparatively late hymns.

These facts supply us with an explanation of the developement of the cretic break: it is the shifting of the rhythm which follows a late caesura in the Vāsiṣṭhī verse to a similar position following an early caesura.

The considerations discussed in this chapter have led us to assign to the same period two of the largest family collections, those of Vāmadeva and Vasiṣṭha: whilst several others are assigned to neighbouring periods. Earlier enquiries into the history of the Rigveda have generally taken the form of an attempt to arrange the separate family collections in order of time: but this point of view now appears to be of subordinate importance. It would seem more correct to think of all the family collections on the larger scale as practically contemporaneous, and to speak of a

'period of the family collections' as contrasted with an earlier period of small collections, and later periods in which the distinction of families had disappeared.

Of all parts of the verse, the opening lends itself least to historical treatment. We can, however, find no explanation of the comparative frequency of short final vowels in the second place except by assuming it to be a survival of a metrical freedom originally used in syllables of all kinds. In this case the rule prohibiting the use of consecutive short syllables in the second and third places can hardly have existed in the pre-Vedic period: though the occurrence of such a combination would not have been very common, owing to the general preference for long syllables in the opening (§ 35).

237. From the history of trimeter rhythm in the Rigveda we pass naturally to the consideration of its probable rhythm in the pre-Vedic period. As to this we can only form conjectures by observing the trend of change from the earliest Vedic period onwards.

In that earliest period iambic variations are no more common than many other irregularities: they are however, under certain conditions, on the increase. There is therefore no reason to suppose that pre-Vedic verse used iambic rhythm at the break: and the rule laid down in § 45, that the caesura must be followed by two short syllables, seems most probable for the pre-Vedic period also.

The caesura appears indifferently after the fourth or fifth syllable in every part of the Rigveda: yet there is some slight reason for thinking the early caesura to be the normal position; for the need for variety in the opening is more felt when the caesura is in that position.

With regard to the cadence we notice that, whilst in the earliest period Triṣṭubh hymns only rarely exhibit Jagatī cadence, and Jagatī hymns can hardly be found, the lyric hymns admit Triṣṭubh cadence in their trimeter verses with some freedom. It would seem to be a probable interpretation of these facts that Triṣṭubh was originally the dominant metre, and that the uneven lyric hymns shew Jagatī verse in process of developement from it through the influence of dimeter verse.

Although the secondary caesura is not specially characteristic

of the earliest period, yet its possibility seems to point to the recognition by the earliest poets of a division of the verse at that point, corresponding more or less to the analysis of the modern metres into 'feet.'

From these considerations we seem to arrive at the following scheme as representing the dominant form of pre-Vedic trimeter verse, and as the possible starting-point of the developement of the Vedic forms generally:

$$\overset{\smile}{\underset{\smile}{\smile}}\ \overset{(\smile)}{\underset{(\smile)}{\smile}}\ \overset{\smile}{\underset{\smile}{\smile}}\ \overset{(\smile)}{\underset{(\smile)}{\smile}}\ \|\ \smile\ \smile\ -\ -\ |\ \smile\ -\ \overset{\smile}{\underset{\smile}{\smile}}$$

all the symbols being understood to mark preferences far less marked than those of the Rigveda generally.

(i) This conclusion corresponds as far as regards the opening with that reached in § 201 for dimeter verse. In the history of the Rigveda the two forms gradually diverge, dimeter verse preferring the long third syllable, the trimeter verse inclining towards the short third syllable.

(ii) The presumed pre-Vedic forms of dimeter and trimeter verse approximate to some extent to the non-quantitative verse of the Avesta, inasmuch as almost every possible rhythm is occasionally found. But in this direction much is still left unexplained.

(iii) Analogies drawn from Greek metre might suggest to us that the two parts of trimeter verse were derived from two separate verses: but we must reject this view, as there is no trace of *syllaba anceps* either before or after the caesura.

238. The chief problems that remain are three: (i) what is the origin of the rhythm ⏑ ⏑ – – (*ionicus a minore*) in the second member of trimeter verse? (ii) what is the origin of decasyllabic metre? and lastly (iii) why is the iambic rhythm, both in dimeter and trimeter verse, encroached upon in the opening by long syllables, in the cadence by short syllables?

To these questions the following conjectural answers may be given:

(i) In the developement of trimeter verse the caesura was prior to any differentiation of quantity. The natural pause at the caesura for taking breath made it convenient that short syllables should follow: from this beginning a preference for long or short syllables spread in both directions on the principle of alternation, in successive waves not always producing identical metrical results. This process never affected the extremities of the verse.

(ii) Decasyllabic Triṣṭubh does not arise from the equivalence of one long syllable to two short (of which there is no trace in the Rigveda), nor from contamination of two forms in which the caesura is in different positions: nor is it an indirect result of the process of syllabic contraction. Against any of these suppositions stands the fact that the Virāṭsthānā verse, which we can most certainly trace to the archaic period, has a rhythm which is distinct from that which would be reached by any of these processes. It seems therefore to follow that this form of verse is a direct and independent result of the natural pause at the caesura: that is, that the 'rest' is the starting-point of the developement, and that this causes directly a preference for a long sixth syllable, and that the long sixth syllable (here as always) causes a secondary preference for a short seventh syllable.

The 'decasyllabic metres' we take to be a developement from decasyllabic Triṣṭubh verses.

If this explanation is correct the Gautamī verse (§ 226 iii) has considerable interest, because in this type of decasyllabic verse the rest is actually followed by *two* long syllables, quite contrary to the ordinary rhythm of the break.

The 'neutral rests' may well be later in date than the Virāṭsthānā verse, and may represent an assimilation of the decasyllabic verse to the normal trimeter type: assimilation in the opposite direction being represented by the iambic rhythm of the Vasiṣṭha hymns.

(iii) For an explanation of the preference for short syllables in the cadence (§ 35) it is most natural to look to dimeter verse, in which the contrast between the opening and the cadence is most marked. The comparative favour shewn to a short sixth syllable is not, however, easy to explain: it may be due to the influence of the trimeter rhythm at the break. There can be no doubt that a strong desire to differentiate the opening and the cadence in dimeter verse contributed to maintain this distinction, whatever its origin may have been.

Whatever explanations may be adopted as to particular facts, it is clear that both dimeter and trimeter verse had a long history of developement before the Vedic period. For the history of trimeter verse after the Vedic time, it must suffice here to refer to Dr R. Kühnau's '*Die Triṣṭubh-Jagatī Familie*' (Göttingen, 1886).

CHAPTER IX.

THE LESS USUAL METRES—STANZAS AND STROPHES.

239. WITH the conclusion of the analysis of dimeter and trimeter verse the discussion of Vedic metre is in the main complete: the combination of verses into stanzas and strophes being usually so simple that it has been sufficiently explained in the General Introduction. There remain however for consideration a number of hymns, chiefly belonging to the earlier periods of Vedic poetry, which are constructed upon principles which differ from those already discussed in detail. In these hymns the rhythm or internal structure is on the whole of comparatively small importance, whilst the number of syllables in the verse, and the combination of verses into stanzas and of stanzas into strophes, that is to say, the elements of the 'external structure' (§ 30) require to be carefully considered. This inquiry is of a much easier kind than those in which we have so far been engaged. It will be found that most of the hymns to be examined belong to groups that are fairly well defined, and which include one or two standard types and a number of variations which only slightly depart from them. Such groups are (i) the 'uneven lyric' hymns, (ii) the lyric and dimeter triplets, amongst which Uṣṇih and Gāyatrī are most prominent, (iii) the Kakubh-Satobṛhatī and Bṛhatī-Satobṛhatī strophes, (iv) the Atyaṣṭi hymns and (v) the decasyllabic metres. After the consideration of the separate groups it will be possible to discuss the few hymns which do not fall into the classification, and to consider the relationship of the groups to one another and to the bulk of the hymns in the Rigveda; and also such traces of strophic arrangement as can be found in ordinary trimeter verse.

240. The 'uneven lyric' metres have been defined in § 27 as those which combine in one stanza verses of eight and eleven syllables. A list of such hymns has been given in § 186, and we have seen reason to believe that the dimeter and trimeter verses which they contain represent the earliest Vedic types of these two kinds of verse (§§ 196, 233). The irregularity shewn in these hymns as they stand in the Saṁhitā text is a further indication of their antiquity, since in the Rigveda proper we find that strictness of metrical regulation increases in the later periods.

The antiquity of these hymns may cause irregularities in the text in various ways. Some are due to the lack of strict metrical principle which characterized the composers: others to the perplexities of the reciters and copyists in preserving the tradition of poems of which both the dialect and the metre were becoming strange to them. Hence in these hymns questions of emendation assume an importance unusual in the Rigveda, and it becomes impossible to feel confident as to the original form of many of the stanzas. Where however difficulties of metre and of interpretation occur in the same stanza, it will be justifiable to look to the composition of the hymn as a whole as a guide: and though it may not be practicable to restore with any certainty the original form, yet it will appear that there is little justification for the complete despair with which the metre of some of these hymns has been regarded by Western critics.

241. The following principles are suggested as a clue to the difficulties of the 'uneven lyric' hymns:

(i) The number of verses in the stanza is not fixed: the concluding stanza in particular is often made of greater length, as in the Atri Anuṣṭubh, by repeating one or more of the verses in the scheme.

(ii) The succession of dimeter and trimeter verses is seldom quite regular: in particular, dimeter verses are occasionally replaced by trimeter.

(iii) By contamination of the cadences of the two kinds of verse the dimeter verse is often, sometimes almost regularly, reduced to seven syllables: whilst the trimeter verse is with varying regularity extended to twelve syllables, and thus approximates to that used in lyric verse.

(iv) Amongst the trimeter verses decasyllabic variations are common.

The discussion will be the more readily followed if we begin with the hymns in which the metre causes the least difficulty, and reserve to the last those in which either the metre is very complicated or the text less satisfactory than usual.

242. The easier hymns to interpret are of course those which come nearest to the regular lyric metres. These hymns are v 24, x 93 and x 132, to which should perhaps be added i 127, 129 and 150, and viii 35. Looked at from the later standpoint, these are lyric hymns marked by somewhat frequent *catalexis* both of the dimeter and the trimeter verses: but regarded historically some or all of them mark a transition stage between the 'uneven lyric' and the lyric metres. Such further difficulties as appear in the separate hymns are easily explained by the principles stated in the last section.

(i) The hymn i 127 can hardly be separated from the whole group i 127–139, which we have seen reason to regard as not quite of the earliest date (§§ 201, 234). But catalectic verses are somewhat common, occurring as 1a 2a 10d 11e, and there are also several irregularities of rhythm. Of the other hymns in this group only i 129 has the same characteristics, but they occur less frequently, the catalectic verses being 5f 8a 8e.

(ii) i 150 is treated by the Anukramaṇī as an Uṣṇih hymn, but of its three trimeter verses only one (2c) has more than 11 syllables: the probable standard is therefore 8 . 8 . 11.

(iii) v 24 is conveniently included here, though the type is rather 8 . 8 . 3 than 8 . 11. Only in 1c (*varūthíaḥ*) do we find four syllables in the short verse.

(iv) The hymn viii 35, like i 127, belongs to a group from which it cannot easily be detached, but its peculiar structure deserves notice. The regular type of the stanza is 12 . 12 . 12 . 8, and the stanzas are grouped in triplets, the last three verses of the stanza being the same throughout each triplet. Of the 21 initial verses 4 have catalectic cadence, namely 6a 13a 14a 15a: and of the 21 refrain verses 2, namely 10b = 11b = 12b and 16b = 17b = 18b.

(v) The hymn x 93 approximates to the type 12 . 12 . 8 . 8, and is accordingly described by Indian tradition, after a careful counting of the whole number of syllables, as of the *Prastārapaṅkti* metre. Of the trimeter verses, however, 1a 1b 4a 4b 14a 14b are certainly catalectic (14b being also 'hybrid'), and 12a 12b may be read as catalectic: of the dimeter verses 2d is certainly catalectic, and 5c 9b 9d 13d 14d may be so read. The hymn therefore appears to be associated with the 'uneven lyric metres' in the irregularity of the cadence.

With this limitation ten of the fifteen stanzas correspond to the type described. Stanza 9 is of the type 12.8.8.8.8, and stanza 15 of the type 12.8.8.8: these stanzas shew the irregularity of external structure which characterizes the uneven lyric metres. The remaining stanzas 2, 3 and 13 are described in the Anukramaṇī as Anuṣṭubh: this may be correct, but in any case some emendation is required in each, and it is quite likely that each of the original stanzas contained at least one trimeter verse. In this case they may have run somewhat as follows:

yajñé-yajñe || *saparyati sá devā́n*
yáḥ sumnáṁ dīrghaśruttamā
āvívāsati agnéḥ. 2

víśveṣaam || *irajyati vásūnām*
devā́naam maháḥ sá
víśve hí viśvámahasaḥ
víśve yajñéṣu yajñíyāḥ. 3

yéṣāṁ rábhir || *hiraṇyáyī vavárta*
yuktā́ īṣā́ hiraṇyáyī
nemádhitā vāṁ paúṁsiā
vṛ́thā víprāḥ stavanta. 13

(vi) The hymn x 132 approximates to the same standard 12.12.8.8: stanza 6 is exactly of this type, and stanza 2 can be read in the same way. The final stanza 7 has an extra dimeter verse, and 7c is catalectic. In stanza 4 (11.11.7.11) all four verses are catalectic, and there can be little doubt that stanzas 3 and 5 are substantially of the same type: in this case 3c requires correction, perhaps to *yád vā púṣyati dadvā́n.* In stanza 1 only the first verse causes any difficulty: metre and meaning would be adequately represented by some such verse as *ījānám íd* || *vásunā dyaúḥ pṛṇaktu.*

243. In x 22 we have an isolated but almost perfect example of an 'uneven lyric' hymn, the type being 11.8.8.8. The position of this hymn in the Vimada collection enables us definitely to assign it to the same period as the earliest forms of Anuṣṭubh verse (§ 201).

The metre is termed *Purastādbṛhatī* in the Anukramaṇī, as though the type were 12.8.8.8: and stanzas 5, 7, and 9 are described as Anuṣṭubh. Of the opening verses of these three stanzas 5a is Triṣṭubh, if we read *váatasya* (§ 142 v): 9a is Triṣṭubh with a double rest (§ 226): 7a alone is dimeter, and probably needs correction.

Of the initial verses only 3a and 11a have Jagatī cadence, but many have rests or other archaic variations: of the dimeter verses 3c 5b and 6c are probably to be read as catalectic.

The whole number of stanzas is the same as in x 93, but the last stanza is Triṣṭubh.

244. The more difficult hymns of this class are i 88, i 120 1–9, and x 105. But although it may not be possible to determine the original form of each stanza in these hymns, we can feel confident that the general type in the mind of the composer was for i 88 11 . 11 . 7 . 11; for i 120 11 . 11 . 7; and for x 105 11 . 7 . 11. In these hymns therefore the Triṣṭubh or trochaic cadence is generally found in both the trimeter and the dimeter verses.

(i) In i 88 stanza 5 may be taken as giving the normal type, namely:

etát tián ná || yójanam aceti
sasvár ha yán || maruto gótamo vaḥ
páśyan híraṇyacakrān
áyodaṁṣṭrān || vidhávato varáhūn.

If this is so, stanza 1 diverges by having a full dimeter verse, and stanzas 3 and 4 diverge by having trimeter verses in the third place, whilst stanza 6 has a dimeter verse in the fourth place. 2c which contains nine syllables must in any case be emended. In addition we have two irregular forms of Triṣṭubh verse, 1b being hypersyllabic (§ 224), and 1d having a double rest (§ 226).

(ii) In i 120 1–9 both metre and meaning are very obscure in many of the stanzas. The starting-point for the interpretation of both is to be found in stanza 8, which gives us a metrical type 11 . 11 . 7, and also indicates that the matter of the hymn is exactly what is usual in hymns to the Aśvins. It follows that the text has been violently disturbed in some of the other stanzas, and needs correction. On the analogy of i 88 we may infer that the third verse will not always be of seven syllables, but may appear as a dimeter or a Triṣṭubh verse. In stanza 4 we find an additional verse of 7 syllables.

It would be beyond the scope of this book to discuss possible emendations of the text as such, but the metrical effect of the original hymn may have been somewhat as follows:

ká †rādhāti || hótarā aśvinā vām
kó vāṁ jóṣam || ubháyor ā́ vidhāti
kathā́ †dāśād ápracetāḥ. 1

vidvā́ṁsā ít || †kúha †pṛcchāti †sántā
ávidvān itthā́ || ápara acetā́ḥ
nū́ cin nú márta †aśyāt. 2

†ávidvāṁsaḥ || havāmahe †vayáṁ vām
tā́ no vidvā́ṁsā || mánma †ā́ †juṣethām
prá †riricyād || dáyamāno yuvā́kuḥ. 3

ví pṛcchāmi || pākíā †cid †vratā́ni
váṣaṭkṛtasya || †adhvarásya dasrā
tā́ pātaṁ sáhyaso naḥ
pātáṁ ca rábhyaso naḥ. 4

prá yā́ †ghóṣi ‖ †bhṛ́gavāṇena †śubhrā
yáyā vācā́ ‖ yájati pajriyó vām
prá †devayúr ná †sādhat. 5

†nū́ †cic chrutaṁ ‖ tákavānasya †gāthám
aháṁ cid dhí ‖ rirébhā aśvinā vām
ā́kṣī śubhas patī dán. 6

yuvā́ṁ †yád †gā́ ‖ ástam ā́ †taṁsayethe
tā́ no vasū ‖ sugopā́ā siātam
pātáṁ vṛ́kād aghāyóḥ. 7

mā́ kásmai dhātam ‖ · amitríṇe naḥ
mā́ †kútrā no ‖ gṛhébhyo dhenávo guḥ
stanābhája áśiśvīḥ. 8

duhīyán mitrá ‖ -dhitaye yuvā́ku
rāyé ca no ‖ mimītáṁ vā́javatyai
iṣé ca dhenumátyai. 9

For previous discussions of this hymn refer to Prof. A. Ludwig's *Rigveda* iv 39–42, and Prof. R. Pischel in *Vedische Studien* ii 87–109.

The ingenious theory[1] that the peculiarities of this hymn are due to the ill temper of the bard, who purposely made it unmetrical, is not very probable. To a bard familiar with the smoother metres of (say) the normal period the construction of a hymn of this type would have been a very severe task.

(iii) In x 105 the normal type of the stanza is 11 . 7 . 11 ; this is found in the text in stanzas 1, 2 and 10, and is still more clearly proved by the form of the final stanza, in which each of the two last verses is doubled, giving the type 11 . 7 . 7. 11 . 11. In 7a we have a trimeter verse of 12 syllables, unless we substitute *dásyu* as an abbreviated form for *dásyave*: 8a has a double rest, 8b is a full dimeter verse, and 9a appears to be a dimeter verse, although it is easy to restore a trimeter verse in the shape *ūrdhuā́* · ‖ *tretínī yád bhū́ut te.* The most difficult stanzas are those from 3 to 6, which may perhaps be restored somewhat as follows:

ápa †ayóḥ ‖ · índro †mártio ná
śaśramāṇó bibhīvā́n
śubhé yád · ‖ yuyujé táviṣīvān. 3

sácā ayóḥ ‖ · carkṛṣe †yád †enam
†úpanakṣat saparyán
nadáyor ví- ‖ vratayoḥ śū́ra índraḥ. 4

kéśavantā ‖ yáḥ †śubhá adhi tasthaú
vyácasvantā ná puṣṭyaí
śíprābhiāṁ ‖ vanoti śipríṇīvān. 5

ṛṣvébhir †yad ‖ ṛṣvá-ojās tatákṣa
prá śū́raḥ śávasāstaut
ṛbhū́r ná · ‖ krátubhir mātaríśvā. 6

[1] R. Pischel, *Vedische Studien*, i 1 ff.

(iv) Isolated stanzas of the uneven lyric type appear to occur as follows: in viii 46 $_{20}$ of the type 11 . 8 . 11 . 8: in viii 46 $_{14}$ of the type 13 . 8 . 14; see Appendix III, No. 18: in iii 21 $_{4}$ as 11 . 11 . 11 . 8: in v 19 $_{5}$ (unless the text is corrected) of the type 8 . 11 . 11 . 11. For similar stanzas in the popular Rigveda see Appendix III (§ 253), Nos. 35 and 39.

245. Almost the whole of the lyric verse in the Rigveda, and a large proportion of the dimeter hymns, shew a system of grouping of stanzas. The most common grouping is that of three stanzas to make a metrical unit, the hymn consisting of any number of such units. Owing to the disconnected character of the Vedic poems, it might not always be easy to trace this grouping by the meaning: but it is easily recognized by the great number of hymns in which the number of stanzas is some multiple of 3, and by the fact that changes of metre so commonly take place after each third stanza.

A group of three stanzas may be called a *triplet*. The principal kinds of triplets in the Rigveda are the following: (i) Uṣṇih or other homogeneous lyric triplets; (ii) triplets of mixed lyric metres, or of lyric metres combined with Gāyatrī, Triṣṭubh, or Anuṣṭubh; (iii) Gāyatrī or Anuṣṭubh triplets; (iv) triplets in which Anuṣṭubh and Gāyatrī are combined in some systematic way. In trimeter verse triplets are not common, and we defer the discussion of this point (see § 251 i).

It is probable that the system of grouping is at times carried further, and in particular that groups of three or five triplets are deliberately combined to form a larger whole: in the former case an extra stanza is often added to the last triplet, so that the poem as a whole consists of ten stanzas in the one case and fifteen in the second.

(i) Hymns in Uṣṇih metre, whether of the type 8 . 8 . 8 . 4 or the type 8 . 8 . 12, are almost invariably grouped in triplets: the list of hymns is given in § 186. The only stanzas not so grouped are found in vi 43 (4 Uṣṇih stanzas), viii 18 $_{22}$, ix 102 (8 stanzas), 106 $_{13}$, $_{14}$ (2 stanzas): see also subsection ii.

Triplets of the Atyaṣṭi type are found in i 130, 132, 134–137, v 87 and ix 111. See also § 247 ii. A triplet of the type 12 . 8 . 12 is found in ix 110 $_{1-3}$. For Bṛhatī triplets see § 246 iv.

(ii) It very often appears from the general arrangement of a hymn which contains a large proportion of lyric stanzas that the stanzas are grouped in triplets, although the stanzas which form the triplet are not homogeneous, nor grouped according to any recognizable system.

Mixed lyric triplets are found in viii 9 4–6, 98 7–9, 10–12, and also frequently where a Kakubh-Satobṛhatī or Bṛhatī-Satobṛhatī strophe is included: for the latter class see § 246 i.

Triplets in which lyric metres are combined with dimeter verse or with Triṣṭubh are found as follows: i 91 16–18; ii 41 16–18; *iii 28 1–3; v 61 9–11; vi 15 16–18; vii 14; viii 5 37–39, 9 13–15, 24 28–30, 26 20–22, 23–25, 35 22–24, 70 13–15, 89 5–7.

(iii) Of the Gāyatrī and Anuṣṭubh verse contained in the Rigveda a very large proportion is grouped in triplets: the system extends to the epic Anuṣṭubh verse of the popular Rigveda.

A grouping of this kind is usually to be inferred where the number of Gāyatrī verses in a hymn is a multiple of 9, or the number of Anuṣṭubh verses a multiple of 12: see the 'Table of Hymns' appended to Ch. X.

(iv) The grouping of Anuṣṭubh and Gāyatrī together in triplets is a very simple and effective arrangement. Usually the first stanza alone in the triplet is Anuṣṭubh: of this we have examples in v 28 4–6, 82 1–3; viii 3 21–23, 9 19–21, 63 1–3, 7–9, 68 1–12, 74 1–12, 92 1–3; ix 101 1–3. Two Anuṣṭubh stanzas are followed by a Gāyatrī stanza in viii 63 4–6, x 62 8–10. Two Gāyatrī stanzas are followed by an Anuṣṭubh stanza in i 43 7–9, vi 45 31–33, ix 67 25–27.

Similar groups each consisting of five stanzas are perhaps to be found in viii 31 5–9, 10–14, 69 7–11, 12–16.

(v) More complicated groupings are chiefly found in Gāyatrī verse. Groups of nine stanzas are found in i 1, 16, 17, 19, 41, 43, 50 1–9; iii 11, 12, 40–42; viii 11 1–9, 72, 73, 77 1–9, 79, 80 1–9, 81–85, 102 1–18; ix 6–13; x 118. Groups of ten stanzas are found in i 4–9, 26, 42, 86; iii 37 1–10; iv 15; viii 17 1–10, 38; ix 1–4. Groups of fifteen stanzas are found in i 37, 38, 46; iv 31; vi 16 1–45; viii 6 1–45, 14, 32, 34 1–15, 44.

246. The combination of a Kakubh or Bṛhatī stanza with a Satobṛhatī stanza so as to form a *strophe* is a well-marked feature of certain parts of the Rigveda, and in particular of the Sobharī, Vasiṣṭha, and Kaṇva collections. The beginnings of the system may be traced back to the lyric triplets, in which some third stanza is combined with Kakubh or Bṛhatī and Satobṛhatī: and there is an intermediate stage in which the combination is in pairs of stanzas, but many slight variations are permissible. The strophes are so far treated as single stanzas, that they are themselves frequently combined in triplets.

(i) Kakubh-Satobṛhatī and Bṛhatī-Satobṛhatī strophes are found combined with some third stanza (often 12 . 8 . 8 Purauṣṇih) making a triplet as follows: vi 48 13–15 (Pur.-B.-Sat.) 16–18 (Kak.-Sat.-Pur.) 19–21 (B.-B.-Sat.); vii 96 1–3 (B.-Sat.-Prastārapaṅkti); viii 4 19–21 (B.-Sat.-Pur.); x 62 5–7 (An.-B.-Sat.). In vi 48 variations from the strict

type occur for which see the Appendix to this chapter as follows: 15 No. 63, 21 No. 60.

(ii) Kakubh-Satobṛhatī strophes are found in triplets in viii 19–21, 22 7–18, with the following irregularities; in viii 19 we find an extended strophe (12.8.12.8.12.8) as 26–27, and 37 as it stands is Paṅkti, though by rearrangement of the words Satobṛhatī may be restored; and in viii 22 stanza 7 is Bṛhatī, stanza 8 is Anuṣṭubh, and stanza 12 of the type 12.8.12.12. Another such triplet is probably to be found in viii 103 8–13, although stanza 10 is in the text only Gāyatrī; and in ix 108 stanzas 1–6 and 7–12 are probably triplets.

Strophes not arranged in triplets are only found in v 53 5–6, 15–16 and ix 108 13–16. Isolated Kakubh verses do not occur.

(iii) Bṛhatī-Satobṛhatī strophes are found in triplets as follows: iii 16; vi 48 1–12; vii 16, 32, 59 1–6, 66 10–15, 74, 81; viii 4 1–18, 10, 22 1–6, 61, 70 1–6, 71 10–15, 87, 88, 90, 101 1–12, ix 107.

The hymns named contain the following irregularities. In vi 48 stanzas 6 and 8 are of the type 12.8.12.8.8, 7 is of the type 8.8.12.8.8, and 11 is Kakubh. In vii 32 we have an extended Satobṛhatī stanza as 2–3, of the type 12.8.12.8.12.8. In viii 10 1–6 stanzas 2 and 4 are variations on Satobṛhatī, of the respective types 12.8.12.12 and 8.8.12.12. In viii 101 stanza 3 is Gāyatrī, and there is an appended Bṛhatī stanza after stanza 12. In ix 107 we have extended Satobṛhatī stanzas of the same type as above as 2–3 and 15–16; for stanza 9 see §§ 142 ii, 151 i, 228 i.

In v 56 we have a hymn of nine stanzas, of which two only are Satobṛhatī and the rest Bṛhatī.

Similar strophes not arranged in triplets are regular in the Kaṇva hymns, and i 36, 39, 40, 44, 47, 48; viii 3 1–20, and 49–54 are so composed. Elsewhere we find the hymns vi 46, viii 27, 60, 66 1–14, 99 composed of these strophes.

The Kaṇva hymns contain no irregularities.

Detached strophes occur i 84 19–20; viii 1 1–4, 17 14–15, 46 11–12[1], 25–26, 27–28, 77 10–11, 89 1–4, 103 4–7; x 33 2–3. Here viii 46 12 is of the type 8.12.8.12, and viii 103 5 of the type 11.12.12.8.

[1] See § 248 iii.

(iv) Bṛhatī stanzas occur in triplets in vi 59 1–6; viii 33 1–15, 62 7–9[1], 70 7–12, 97 1–9; x 150 1–3. Other Bṛhatī hymns are iii 44, 45; viii 1 5–32. Detached stanzas are found as i 139 5, *170 1; iii 53 18; v 53 2; vi 15 18, 42 4, 47 19, 60 14; viii 30 3, 46 7[1], 11, 19, 69 17, 18, 78 10; ix 98 11, 99 1; *x 14 15, *101 5, *102 1, 3, 12. For the position of this metre in the later parts of the Rigveda see § 94 i.

[1] These are 'Dimeter Bṛhatī' stanzas, the type being 8.8.8.4.8.

(v) Satobṛhatī and the allied metres are very rarely found outside the strophic system; but there are three hymns near the end of the tenth Maṇḍala which are so composed, namely x 140, 144, and 150. In x 140 the first two stanzas are *Viṣṭārapaṅkti* (8.12.12.8), stanzas 3–5 Satobṛhatī, and 6 is *Upariṣṭājjyotis* (12.12.12.8). In x 144 the first

two of these metres are combined with Bṛhatī and Gāyatrī. In x 150 a Bṛhatī triplet is followed by two stanzas in *Uparisṭājjyotis*.

All these hymns must necessarily be referred to a very early Vedic period.

247. The Atyaṣṭi metre is the most common form of a group of lyric metres, which are characterized by the large number of verses included in one stanza. The whole group may be regarded as a developement of the Satobṛhatī metre in its extended form 12.8.12.8.12.8 (§ 246 ii) or through the metre of v 87 (12.12.12.8.8).

The Atyaṣṭi group of metres is amongst the latest productions of the archaic period, and presupposes a long developement of the lyric stanza: but the view entertained by many Western critics that hymns in these metres belong to the later additions to the Rigveda is entirely untenable. A correct appreciation of this metre is given by A. Ludwig, *Rigveda* iv, xxxi–xxxii.

(i) There are about 20 varieties of stanza belonging to the Atyaṣṭi group: their common features are that they have at least five verses to the stanza, of which two at least are trimeter and two at least dimeter, and that (with rare exceptions) the stanza begins with a trimeter and ends with a dimeter verse.

The standard Atyaṣṭi metre, of which the type is 12.12.8 | 8.8 | 12.8.8 is as common as all the rest put together, but on account of its length it must be regarded as almost the latest in developement.

(ii) Hymns composed in standard Atyaṣṭi triplets are i 130, 132, 134, 136, and ix 111: v 87 consists of triplets of stanzas of the type 12.12 | 12.8.8: i 137 of a triplet of the type 8.8.8 | 8.8 | 12.8: and i 135 of triplets which are chiefly Atyaṣṭi, but partly of an allied type (12.12.8 | 12.12.8). Hymns i 130 and 136 have each also an appended Triṣṭubh stanza.

Other hymns in Atyaṣṭi are i 127–129, 131, 133 6_{-7}, 138, 139, in which the following stanzas differ from the standard: i 127 6, 129 8, 9, 133 6; whilst i 139 $_5$ is a Bṛhatī stanza. See Appendix III (§ 253) Nos. 74, 77, 80, 81, 85, and 88.

The triplet iv 1 $_{1-3}$ consists of mixed metres of this group, and is followed by a Triṣṭubh hymn. See Appendix III (§ 253) Nos. 62, 75, and 83.

(iii) In ii 22 we have a metre which seems to be similar in principle to Atyaṣṭi. In stanzas 2 and 3 the type is 12.4 | 12.4 | 12.8.8, but the last two dimeter verses (which belong to a refrain) are unrhythmical. The first stanza only differs by having an additional verse of four syllables after *e*. The concluding stanza is in the text of the type 24 | 12.4 | 12.8.4 | : but it is probable that the first section admits of some analysis. See Appendix III (§ 253) Nos. 79, 84, and 87.

(iv) In viii 35–37 the metres appear to be allied. viii 35 (12 . 12 . 12 . 8) does not indeed come within our definition in sub-section i, and has points of contact with the uneven lyric metres: but viii 36 1–6 is of the type 12 . 12 | 8 . 8 . 8 . 8, and the concluding stanza only differs in having one dimeter verse less. For the similar metres found in viii 37 see Appendix III (§ 253) Nos. 70 and 71.

248. The grouping of stanzas is so regular in those hymns in which the lyric metres are used, that some disorder in the text may be suspected where an arrangement in triplets or strophes does not come to light. Such hymns are v 53, viii 30, and viii 46. In addition the Āstarapaṅkti hymns of Vimada (x 21, 24 1–3, 25) shew no clear indication of grouping.

(i) v 53. In this hymn stanza 4 may be interpreted as Kakubh by reading *váśiṣu* in 4a (§ 170 iii), and thus the number of the detached Kakubh stanzas (1, 4, 10, 11) becomes equal to that of the detached Satobṛhatī stanzas (7, 9, 13, 14). As there are also two strophes (5–6, 15–16) in the hymn, and only 4 stanzas of quite different type, it seems probable that the original hymn was composed entirely in Kakubh-Satobṛhatī, but has not been faithfully preserved.

(ii) viii 30. Here a triplet in mixed metres (1 Gāyatrī, 2 Purauṣṇih, 3 Bṛhatī) is followed by an appended Anuṣṭubh stanza.

(iii) viii 46. This is the most varied hymn in the Rigveda, but contains many groups. 1–6 Gāyatrī triplets: 5 is in the text Dimeter Kakubh, but probably *suvīriam* should be omitted. 7 Dim. Bṛhatī. 8 Anuṣṭubh. 9 Satobṛhatī. 10 Gāyatrī. 11–12 Bṛhatī followed by stanza 8 . 12 . 8 . 12 in place of Satobṛhatī. 13 Dvipadā Jagatī. 14 is a Satobṛhatī stanza: the first verse is hypersyllabic, and the fourth is represented only by the initial word *yáthā*. 15 as 13: omit the concluding words *nūnám átha*. 16 probably the same as 14, but requiring considerable restoration. 17 The type is 12 . 12 | 12 . 8 . 8, as in v 87: the third verse requires restoration. 18 Upariṣṭādbṛhatī. 19–20 Bṛhatī. 20 is either disordered or is in uneven lyric metre. 21 Paṅktī. 22 Stanza of type 12 . 8 | 8 . 8 . 8 representing Satobṛhatī. 23 Gāyatrī. 24 Paṅkti. 25–28 Bṛhatī-Satobṛhatī strophes. 29–33 Dimeter stanzas, except that 30a is trimeter: in 31c *satā́* should perhaps be omitted. It seems probable that stanzas 1 to 12 are arranged in triplets, and 13 to 28 in strophes each containing two stanzas.

249. The internal structure or rhythm of decasyllabic verses has been examined in the last chapter (§§ 228–230). It therefore only remains here to consider the building up of such verses into stanzas and strophes in the hymns that have already been distinguished as composed in *decasyllabic metres*, and to measure the extent to which these hymns are differentiated from the less regular trimeter hymns from which they have originated.

The most important of these metres is the 'Dvipadā Virāj' or 'Pentad' metre. There are a few hymns in which Pentad and Triṣṭubh verses are combined: but in the greater number Triṣṭubh verses are so rare that they may practically be disregarded. In these, which we may call the *pure Pentad* hymns, we observe that the original trimeter verse is split, and becomes two verses: and these two exercise a mutual influence which tends towards their complete assimilation. This point seems to be reached in the metre of iv 10, in which *three* pentads are followed by a Triṣṭubh verse in each stanza. Pentad hymns are usually arranged in strophes of ten stanzas, each of which consists of two trimeter verses or four pentads.

(i) The mixed Pentad hymns are vi 44 7–9, x 1, 6, and 46. In these hymns about two-thirds of the verses are ordinary Triṣṭubh verses, and of the remainder three-quarters are Pentad verses and one-quarter belong to other decasyllabic types. The stanzas consist of four trimeter verses, and the two parts of each verse retain their original character: thus the quantity of the third syllable is indifferent, but the ninth is almost invariably short. The strophe-formation varies: the first hymn named consists of a triplet, the second and third of seven stanzas each, and only the last of ten stanzas.

(ii) The 'pure Pentad' hymns are i 65–70, vii 34 1–21, 56 1–11, and ix 109. These hymns contain together over 200 verses, of which only nine are Triṣṭubh verses. In vii 34 and 56 the seventh syllable (the initial syllable of the second Pentad) is long in one-third of the instances, in the other hymns in one-half: but here the effects of the 'rest' and of assimilation coincide. The third syllable, almost indifferent in quantity in trimeter verse, is in these hymns short in almost three-quarters of the instances: whilst the corresponding ninth syllable, always short in trimeter verse, is in these hymns long in one-seventh of the instances (§ 220 iii): these two changes appear to be due to mutual assimilation.

It is remarkable that the fifth syllable is long in three-quarters of the instances, so that (in spite of the tendency to assimilate) this syllable does not become *syllaba anceps*.

All the Pentad hymns are arranged in strophes consisting of five double stanzas, but some add a final stanza, so that the total number is 10, 11, or 21. In ix 109 there is also an additional stanza in another metre (8 . 4 . 8) which hardly seems to belong to the hymn. The number of stanzas in the strophe thus corresponds exactly to the number of syllables in the verse.

(iii) The metre found in iv 10 consists of three Pentads followed by a Triṣṭubh verse, as for instance:

ágne tám adyá
áśvaṅ ná stomaíḥ
krátuṅ ná bhadrám
hṛdispṛśam || *ṛdhīmā ta ṓhaiḥ.*

In the fifth stanza there are four Pentads besides the Triṣṭubh verse, the last of these being evidently a repetition of the third.

The rhythm of the first pentad in each stanza is the same as in the Pentad hymns, and that of the last pentad (the last two in stanza 5) the same as in the second pentad in those hymns. As to the middle pentad it is hardly possible to make a safe inference from 8 occurrences only: so far as can be observed, the quantity both in the third and in the fifth place is indifferent.

The strophe-formation is very uncertain: perhaps we have a strophe of five stanzas followed by a triplet.

250. The remaining hymns in decasyllabic metre are ii 11 (Virāṭsthānā) and x 77, 78 (Bhārgavī): to which may perhaps be added i 61 as shewing at least the beginnings of a new decasyllabic stanza (Gautamī). Although none of these metres become established in the same way as the Pentad metre, they appear to be clearly conceived by the poets in the special hymns in which they appear.

An arrangement in strophes of five stanzas is probable.

(i) The hymn ii 11 consists of 20 Virāṭsthānā stanzas followed by one Triṣṭubh stanza: it therefore corresponds in the number of stanzas with the Pentad hymns vii 34 and ix 109.

Of the 80 verses in the Virāṭsthānā stanzas 43 must necessarily be read as Virāṭsthānā verses; 8 more if *índra* is read (as seems certain in this hymn) as a disyllable, and yet 8 more if we abstain from resolutions which are permissible but not necessary: so that we have 59 verses or three-quarters of the whole number which are of the Virāṭsthānā type. The verses in which we abstain from possible resolutions are 2d (*ukthaíḥ* § 151 iii), 4d (*dāsīḥ* § 151 i), 5a (*gúhyam* § 136 ii), 5c (*dyā́m* § 142 ii), 12a (*ápy abhūma* § 125), 13a (*syāma* § 147), 15a (*vyántu* § 140 iii), 19d (*sākhyásya* § 137).

Of the remaining verses 12 have the Virāṭsthānā ending, but appear to have five syllables in the opening. Here, if the text is correct, we seem to have contamination of the two metres. But in 4c 6a it is possible to omit *índra* as a gloss, and in 6b it seems desirable to read *stavā* for *stavāma*: in 3a 17a *ukthéṣu nú*, *ugréṣu nú* seem more probable than *ukthéṣvid nú*, *ugréṣvid nú*. In 9d 10b 12d 13c 17b 19a 20a the verse certainly has eleven syllables. There are 4 regular Triṣṭubh verses only, namely 1d 2b 8d 12b, and 5 which shew various irregularities other than those already described, namely 3b 7d 10d 15c 17d.

In the Virāṭsthānā verses the seventh syllable is usually short.

(ii) The Bhārgavī hymns x 77, 78 each consist of eight stanzas, and in each case only five stanzas out of the eight shew the special metre. It is natural therefore to regard these hymns as composite: x 77 consisting of a Bhārgavī strophe of five stanzas followed by a Triṣṭubh triplet, and x 78 of a similar strophe followed by a Jagatī triplet, of which, however, the last stanza is Triṣṭubh. On this supposition it becomes necessary to transpose stanzas 5 and 6 in x 78.

In the Bhārgavī strophes there are 14 verses out of 30 which do not conform to either of the Bhārgavī types (§ 52): of these verses 5 have eleven syllables and 9 have twelve, but all agree in shewing Jagatī cadence. There can therefore be no doubt that we have to deal with a variation of Jagatī verse, though the Anukramaṇī by means of counting the syllables discovers most of them to be Triṣṭubh.

Between the two types of Bhārgavī verse it is impossible to distinguish satisfactorily, as a large proportion of the verses may be classed with either, according as we place the caesura before or after *ná*.

(iii) In i 61 the regular Triṣṭubh verses number 30 out of 63, or rather less than half, the Virāṭsthānā verses are 10 in number, Gautamī verses 9, and other irregular verses 14. No special importance would attach to the Gautamī verses, except for their extreme rarity in other parts of the Rigveda: as it is, there appears to be an attempt to create a new type similar to Virāṭsthānā: and in stanza 13 no less than three verses out of four are of this type, as follows:

asyéd u · || *prá brūhi pūrviāṇi*
turásya · || *kármāṇi návya ukthaíḥ*
yudhé yád · || *iṣṇāná áyudhāni*
ṛghāyámāṇo || *ni riṇáti śátrūn.*

The hymn consists of three strophes each of five stanzas, and an appended Triṣṭubh stanza.

251. In the great body of Triṣṭubh and Jagatī verse in the Rigveda we look in vain for any strophic arrangement. Occasionally there appear indications of a grouping in three, five, seven, and ten (or eleven) stanzas, but the varieties are so numerous that it is quite possible to explain them as due to chance.

Jagatī hymns often have a concluding Triṣṭubh stanza, and some of the longer hymns have one or two such stanzas towards the end. It is open to question whether this habit has any connexion with grouping in strophes.

(i) Triṣṭubh and Jagatī triplets might be expected in the earlier parts of the Rigveda, but the traces of them are few. They are probable in vi 15 1–15, 44 13–24, and in the Soma hymns ix 86 and 97. Where the stanza consists of three verses only (§ 94 iv), the triplet grouping seems to be more regular, as in vii 22, 31 10–12, 68; ix 110 4–12. In viii 9 10–12 a triplet is composed of a Triṣṭubh, a Virāj, and a Jagatī stanza.

(ii) Strophes of five stanzas are certainly found in the group of Indra hymns extending from vi 30 to vi 41, and are further probable in iii 17–23, 44–50, iv 27–29, ix 75–84. See also subsection v.

(iii) Strophes of seven stanzas appear to belong rather to the later periods of the Rigveda, and may perhaps be associated with the

conduct of the sacrifice by the *saptá hótāraḥ*. The Āpriya hymns in their original form must have consisted of seven stanzas only, and the hymns vii 2 1–7, 17, and ix 5 1–7 are of this type, though additional verses have been added at a later period to two of these three hymns. Other probable examples, all in Triṣṭubh metre, are the hymns vi 7–9, x 1–7, 79, 80, *81–84, and *87 1–21.

(iv) Groups of ten stanzas are probably due to the influence of the Pentad hymns (§ 249): they may be traced in i 71–73; iii 5–7, 34–36; iv 19–23; ix 68–70. Hymns of eleven stanzas may be explained in the same way, by the addition of a concluding stanza: possible examples are i 53, 54, 185, 186; x 48, 49.

(v) Hymns of 15 and 20 stanzas are more common in the Rigveda than those which contain an intermediate number, and thus indirectly suggest strophes of five stanzas each. Such hymns are i 32, 33, 51, 52, 121, 122; ii 33–35; iv 1, 2, 4, 5; v 29, 30, 41, 43, 54; vi 49, 50; *vii 35; x 91, 92. The hymns i 116, 117 each contain 25 stanzas.

(vi) There are about 170 Jagatī hymns in the Rigveda: of these nearly 100 are composed in Jagatī alone, about 40 have a concluding Triṣṭubh verse, and about 35 have some further admixture of Triṣṭubh.

The relation of these varieties is shewn in the annexed Table. In the archaic period irregular combinations of Jagatī and Triṣṭubh are proportionately common, corresponding to the uneven lyric metres: in the strophic and normal periods pure Jagatī is most common, but in the latter the use of final Triṣṭubh stanzas begins to assert itself, and leads to greater irregularities in the two last periods. The history of contamination within the stanza is exactly similar: see § 223.

TABLE SHEWING THE VARIETIES OF JAGATĪ VERSE.

Period	Arch.	Stroph.	Norm.	Cretic	Popular	Total
Pure Jagatī	11	10	48	24	5	98
Jagatī with final Triṣṭubh	3	2	17	15	3	40
Mixed Jagatī	7	1	6	19	3	36
	21	13	71	58	11	174

252. Upon a general view of the developement of the external structure of the verse it may be said that the archaic period is characterized by irregularity and variety, the strophic period by regularity and variety: and that the normal and cretic periods are marked by regularity only. From the Western point of view the metrical history of the earlier periods possesses an interest which is wanting later: for the varied forms of the stanza

have their counterparts in modern metres, whilst the developement of the internal structure appears artificial and even pedantic. It is therefore perhaps not too much to claim a more human interest for the earlier poetry: but on the other hand it may be said that the metrical powers of the Vedic poets were not lessened in the later periods, though they were diverted into directions which appeal less readily to modern sympathies.

APPENDIX III.

THE VARIOUS FORMS OF THE STANZA.

253. The following list shews the various forms of the stanza which occur in the Rigveda. For convenience of reference they are arranged in the ascending order of the number of verses in the stanza, and of the number of syllables in each verse in order. The titles given in the Anukramaṇī are given when they are practically convenient, but omitted when they are misleading. New titles are given within square brackets.

The number of verses in the stanza varies from two to eight. In the Saṁhitā text the single verses iv 17 15, v 41 20, 42 17, 43 16, and vi 63 11 are treated as stanzas, but in each case the verse really belongs to the preceding stanza. The verse x 20 1 is not a stanza, but an abbreviated quotation of x 25 1.

A. Stanzas of two verses.

1. Type 8 . 8 : *Dvipadā Gāyatrī.* A variation of Gāyatrī, occurring in ix 67 16–18. The three stanzas are together equivalent to a Mahāpaṅkti stanza.

2. Type 8 . 12. Stanzas apparently of this type seem always to be capable of resolution into three verses : see Nos. 6 and 8.

3. Type 11 . 11 : *Dvipadā Triṣṭubh.* This stanza occurs vi 47 25, vii 17, *x 157 2–5 : also according to the text in vi 10 7, 17 15, but these verses may more appropriately be considered as parts of the stanzas preceding : see No. 69.

4. Type 12 . 8 : [*Dvipadā Satobṛhatī*]. This metre is regularly used in viii 29, and also appears in the text in viii 46 30. In other instances the verses seem to belong to a preceding Satobṛhatī stanza : see No. 72. In *x 157 1 the corresponding type 11 . 8 is found.

5. Type 12 . 12 : [*Dvipadā Jagatī*]. A possible interpretation of the stanzas viii 46 13, 15.

B. Stanzas of three verses.

6. Type 8 . 4 . 8 : ix 109 22, x 172 3.

7. Type 8 . 8 . 3 : occurs v 24 in a hymn of four verses, of which the first is of the type 8 . 8 . 4 : see § 242 iii.

8. Type 8 . 8 . 4 : x 172 1, 2, 4.

9. Type 8 . 8 . 8 : *Gāyatrī.* Common in all periods ; see Ch. vii throughout : for the strophes see § 245 iii.

10. Type 8 . 8 . 11 : probably aimed at in i 150, see § 242 ii.

11. Type 8 . 8 . 12 : *Uṣṇih.* Regularly used in triplets, § 245 i.

12. Type 8 . 12 . 8 : *Kakubh.* For the use in lyric triplets see §§ 245 ii, 246 i ; in the Kakubh-Satobṛhatī strophe § 246 ii.

13. Type 11 . 7 . 11. Used in x 105, see § 244 iii.

14. Type 11 . 8 . 8. This uneven lyric stanza occurs in x 93 2, for which see § 242 v : an occurrence in the popular Rigveda *iv 57 5 may be due to some error in the text. It is possible that this is also the metre aimed at in ix 67 30, where each of the last two verses has nine syllables.

15. Type 11 . 11 . 7. This uneven lyric metre is imperfectly preserved in i 120 1–9 : see § 244 ii.

16. Type 11 . 11 . 11: *Virāj* [*Tripadā Triṣṭubh*]. This metre is established in the strophic period, and the stanzas are usually grouped in triplets : see § 251 i. Hymns not so arranged are i 149, iii 25, vii 1 1–20. This stanza occurs in i 120 3 in place of No. 15.

17. Type 12 . 8 . 8 : *Purauṣṇih.* This stanza usually occurs as the last in a lyric triplet ; see § 245 ii : other occurrences are vi 48 13, viii 30 2. Occurrences in the popular Rigveda are doubtful, but appear in the text as *i 23 19, *vii 66 16.

18. Type 12 . 8 . 12. This stanza occurs in ix 110 1–3, and is perhaps the basis of viii 46 14 (13 . 8 . 14).

19. Type 12 . 12 . 12 : [*Tripadā Jagatī*]. This stanza is found in triplets in ix 110 4–6, 7–9.

C. Stanzas of four verses.

20. Type 5 . 5 . 5 . 5 : *Dvipadā Virāj* [*Pentad*]. See § 249.

21. Type 5 . 5 . 5 . 11 : *Padapaṅkti.* A variation of No. 20, occurring in iv 10 : see § 249 iii.

22. Type 8 . 4 . 8 . 8 : [*Dimeter Purauṣṇih*]. This stanza is found in the text in viii 28 4, 46 5 : in each case the short verse is perhaps a gloss, and the stanza really Gāyatrī.

23. Type 8 . 8 . 4 . 8 : [*Dimeter Kakubh*]. Occurs viii 22 11, as a variation of Kakubh in the usual strophe : see § 246 ii.

24. Type 8 . 8 . 8 . 4 : [*Dimeter Uṣṇih*]. For the occurrences see § 192, and for the arrangement in strophes § 245 i.

25. Type 8 . 8 . 8 . 8 : *Anuṣṭubh.* See Ch. vii throughout.

26. Type 8.8.12.8: *Bṛhatī.* Most regularly in the *Bṛhatī-Satobṛhatī* strophe, see § 246 iii: occasionally in triplets, § 246 iv: in homogeneous hymns and in detached verses, § 246 iv.

27. Type 8.8.12.12. In viii 10 $_4$ this stanza represents Satobṛhatī: see § 246 iii. In *x 170 $_4$ it is probably the accidental result of contamination of Anuṣṭubh and Jagatī verse; cf. Nos. 35, 39, 46.

28. Type 8.11.11.11. A stanza of this type is found in the text v 19 $_5$: either it is to be read as a Paṅkti verse by omitting *vāyúnā* in *b*, or it is parallel to No. 8: see § 244 iv.

29. Type 8.12.8.8: *Skandhogrīvī.* Occurs i 175 $_1$ in an Anuṣṭubh hymn.

30. Type 8.12.8.12: *Viparītā.* This stanza represents Satobṛhatī in viii 46 $_{12}$: see § 246 iii.

31. Type 8.12.12.8: *Viṣṭārapaṅkti.* This stanza is equivalent to Satobṛhatī and is used in connexion with it: it occurs x 140 $_1$, $_2$, 144 $_6$: see § 246 v.

32. The type 9.9.8.8 occurs i 187 $_{11}$. It is perhaps only an accidental variation of Anuṣṭubh.

33. Type 10.10.10.10: *Virāṭsthānā.* In ii 11; complete stanzas are rare, but one is quoted in § 50. See § 250 i.

34. Type 10.10.10.10: [*Gautamī*]. There is no complete stanza, but i 61 $_{13}$ is nearly complete. See § 250 iii.

35. Type 11.8.8.8: *Purastādbṛhatī.* This important uneven lyric metre is regularly used in x 22 (§ 243) and may probably be restored in x 93 $_3$, $_{13}$ (§ 242 v). The occurrence in *x 17 $_{13}$ is perhaps accidental: cf. Nos. 27, 39, and 46.

36. Type 11.8.11.8: *Viṣamāpadā.* This appears to be an uneven lyric metre, but only occurs in viii 46 $_{20}$: see § 244 iv.

37. The type 11.11.7.7 occurs i 120 $_4$, and is a variation of No. 15.

38. Type 11.11.7.11. This is an uneven lyric metre, similar to No. 13: it is found in i 88 $_5$ (§ 244 i), and in x 132 $_3$, $_4$, $_5$ (§ 242 vi).

39. Type 11.11.8.8. This important uneven lyric metre is found in i 88 $_6$ (§ 244 i) and in x 93 $_1$, $_4$, $_{14}$ (§ 242 v). Cf. Nos. 38 and 46. For the occurrence in *i 164 $_{42}$ cf. Nos. 27, 35 and 46.

40. Type 11.11.8.11. This occurs in i 88 $_1$ (§ 244 i), and in the text in i 122 $_5$.

41. Type 11.11.11.8. This is found in the text in iii 21 $_4$: see § 244 iv.

42. Type 11.11.11.11: *Triṣṭubh.* See Ch. VIII throughout.

43. Type 12.8.8.8. This variation of No. 35, for which it has suggested a title, is only found in x 93 $_{15}$.

44. Type 12.8.12.8: *Satobṛhatī.* This stanza is almost exclusively found in strophes (occasionally in triplets) combined either with Kakubh or with Bṛhatī: see § 246.

45. Type 12 . 8 . 12 . 12 : *Madhyejyotis.* This variation of Satobṛhatī is found in viii 10 2, 22 12 : see § 246 ii iii.

46. Type 12 . 12 . 8 . 8 : *Prastārapaṅkti.* This stanza is closely connected with No. 39, and is found frequently in x 93 and 132, and as the concluding verse of a triplet in vii 96 3. See §§ 242 v vi, 246 i. There is an occurrence in the popular Rigveda in *x 18 11 : cf. Nos. 27, 35 and 39.

47. Type 12 . 12 . 12 . 8 : *Upariṣṭājjyotis.* This is a variation of Satobṛhatī, the regular metre of viii 35, and also found in viii 103 5, and x 140 6, 144 5, and 150 4, 5. In x 140 6 it is described in the Anukramaṇī as Triṣṭubh. See § 246 v.

48. Type 12 . 12 . 12 . 12 : *Jagatī.* Common only in the normal and cretic periods, see § 114 Note 4 : even in these the metre is almost unknown to Kuśika (Maṇḍala iii). See Chapter VIII throughout. For the relation to Triṣṭubh see § 251 vi.

49. The type 12 . 12 . 14 . 12 appears to occur in viii 97 10 : cf. the next No.

50. Type 13 . 13 . 13 . 13 : *Atijagatī.* A complete stanza is found viii 97 13 : and the two following stanzas appear to aim at the same result.

51. Type 20 . 11 . 11 . 11. This is found in *vii 50 4, and invites emendation.

D. Stanzas of five verses.

52. Type 5 . 5 . 5 . 5 . 11 : *Mahāpadapaṅkti.* This stanza occurs in iv 10 5, and is an extension of No. 21.

53. Type 8 . 8 . 8 . 4 . 8 [*Dimeter Bṛhatī*]. This variation of No. 25 occurs viii 46 7, 62 7–9.

54. Type 8 . 8 . 8 . 8 . 4 : *Upariṣṭādbṛhatī.* This variation of No. 25 is the only lyric metre which is found mostly in the later parts of the Rigveda: it occurs *vii 55 2–4 ; viii 46 18, 97 11, 12 ; x 126 1–7 (5 irregular).

55. Type 8 . 8 . 8 . 8 . 8 : *Paṅkti.* This metre was originally an extension of No. 25, and only used in concluding stanzas of Anuṣṭubh hymns : but it is found as an independent metre in i 29, 80, 81, 82 1–5, 84 10–12, 105 ; v 6, 75, 79 ; viii 31 15–18, 39, 46 21, 24 ; and in the popular Rigveda in *x 86.

56. Type 8 . 8 . 12 . 8 . 8 : *Mahābṛhatī.* This occurs i 105 8; vi 48 7; and is a variation of No. 26. See § 246 iii.

57. Type 11 . 7 . 7 . 11 . 11. This extension of No. 12 is found in x 105 11 : see § 244 iii.

58. Type 11 . 11 . 11 . 11 . 11 : *Śakvarī.* This extension of the Triṣṭubh stanza is fairly common in the archaic period, and occasional later : it occurs iv 17 14–15, 27 3 ; v 2 12, 41 16–17, 19–20, 42 16–17, 43 15–16 ; vi 2 11, 15 15, 31 4, 49 15, 63 10–11 ; x 115 9. See § 94 iv.

59. Type 12 . 8 | 8 . 8 : 8 : viii 35 23 (cf. No. 49), 46 22, and x 93 9 (cf. No. 48).

60. Type 12 . 8 | 12 . 8 . 8 : *Mahāsatobṛhatī.* This stanza is an extension of No. 44, and takes its place in the strophe (§ 246 iii) in vi 48 6, 8, 21.

61. Type 12 . 12 | 8 . 8 . 8. This stanza is only found in viii 36 7 = 37 7, and x 132 7. See § 242 vi.

62. Type 12 . 12 . 8 . 12 . 8. A stanza belonging to the Atyaṣṭi group, and found in iv 1 2. See § 247 ii.

63. Type 12 . 12 | 12 . 8 . 8. This stanza is regularly employed in v 87, and is also found in vi 48 15, viii 46 17. It occupies an intermediate position between Satobṛhatī (No. 44) and the Atyaṣṭi group : see § 245 ii.

64. Type 12 . 12 | 12 . 12 . 8. This is an extension of the Jagatī stanza, found in vi 15 3.

65. Type 12 . 12 | 12 . 12 . 12 [*Pañcapadā Jagatī*]. This extension of the Jagatī stanza is found in *ii 43 2 and vi 15 6.

E. Stanzas of six verses.

66. Type 8 . 8 | 8 . 4 . 8 . 4 : *Āstārapaṅkti.* This extension of the Anuṣṭubh stanza is peculiar to the Vimada group, being found in x 21, 24 1–3, and 25 : see § 248.

67. Type 8 . 8 | 8 . 4 . 8 . 8. This stanza is found, perhaps by some error in the text, in *i 191 13. Cf. No. 54.

68. Type 8 . 8 | 8 . 8 | 8 . 8 : *Mahāpaṅkti.* This metre first appears as an extension of an Anuṣṭubh stanza in v 86 6 ; it is used in association with Paṅkti in *x 59 9, 10. As an independent metre or associated with a still longer stanza it appears not to be earlier than the normal period, and occurs in viii 39–41, x 133 4–6, 134 1–6. The grouping of the verses varies, even in the same hymn.

69. Type 11 . 11 | 11 . 11 . 11 . 11. This stanza is not recognized in the Saṁhitā text, but is a probable interpretation of the pairs of stanzas which appear as vi 10 6–7, 17 14–15.

70. Type 12 . 4 . 8 | 12 . 4 . 8. This occurs in viii 37 2–6, and is a developement of Satobṛhatī. The verse of four syllabies always consists of an unaccented word.

71. Type 12 . 8 . 8 | 12 . 8 . 8. A variation of the last No., found in viii 37 1.

72. Type 12 . 8 | 12 . 8 | 12 . 8. This is an extension of Satobṛhatī, not recognized in the text, but found in the stanzas vii 32 2–3, viii 19 26–27, ix 107 2–3, 15–16. Cf. No. 4, and see § 246.

73. Type 12 . 12 | 8 . 8 . 8 . 8. This stanza is found in viii 36 1–6 : see § 247 iv.

74. Type 12 . 12 . 8 | 12 . 12 . 8. This stanza belongs to the Atyaṣṭi group : it is found in i 135 7, 8. See § 247 ii.

75. Type 12 . 12 . 8 | 12 . 12 . 12. This stanza also belongs to the Atyaṣṭi group : it is found in iv 1 1.

F. Stanzas of seven verses.

76. Type 8 . 8 . 8 | 8 . 8 . 8 . 8. This extension of the Mahāpaṅkti stanza is found in viii 40 2, x 133 1–3. The grouping of the verses varies.

77. Type 8 . 8 . 8 | 8 . 8 | 12 . 8. This is the metre of i 137, see § 247 ii. Like all the metres that now remain, it belongs to the Atyaṣṭi group.

78. Type 8 . 12 . 8 | 12 . 8 . 12 . 8. This combination of a Kakubh and a Satobṛhatī stanza was perhaps regarded as a single stanza in the strophic period. For the occurrences see § 246 i.

79. Type 12 . 4 | 12 . 4 | 12 . 8 . 8 : *Aṣṭi.* Found in ii 22 2, 3. See § 247 iii.

80. Type 12 . 8 . 8 | 8 . 8 | 12 . 8. Found in i 129 9 : see § 247 ii.

81. Type 12 . 12 . 8 | 8 . 8 | 8 . 8. Found in i 129 8 : see § 247 ii.

82. Type 12 . 12 . 8 | 8 . 8 | 12 . 8 : *Atyaṣṭi.* This elaborate stanza is found generally in the hymns i 127–139, though with many slight variations, and belongs to the end of the archaic period or to the strophic period. See § 247.

83. Type 12 . 12 . 8 | 12 . 8 | 12 . 8 : *Dhṛti.* Found in iv 1 3.

84. Type 12 . 12 . 12 . 4 | 12 . 8 . 4. This appears to be the type aimed at in ii 22 4. See § 247 iii.

85. Type 13 . 12 . 8 | 8 . 8 | 14 . 8. This stanza is found in i 133 6, and it is doubtful whether the text requires correction : cf. No. 50.

G. Stanzas of eight verses.

86. Type 8 . 8 . 12 . 8 | 12 . 8 . 12 . 8. This combination of a Bṛhatī and a Satobṛhatī stanza was very possibly regarded as forming a single stanza : for the occurrences see § 246 ii iii.

87. Type 12 . 4 | 12 . 4 | 12 . 4 | 8 . 8. Found in ii 22 1 : see § 247 iii.

88. Type 12 . 12 . 8 | 8 . 8 | 12 . 8 . 8 : *Atidhṛti.* This stanza of 76 syllables is the longest recognized in the Rigveda. It is an extension of No. 82, and occurs in i 127 6 : see § 247 ii.

CHAPTER X.

GENERAL CONCLUSIONS.

254. In the first three chapters of this book a general survey was made of the metre, language, and subject-matter of the hymns of the Rigveda, with the object of finding a basis for the more exact metrical investigations which were to follow. As a result of this survey the hymns were rearranged, and the division into ten Maṇḍalas was replaced by a division into ten 'groups,' each group being based upon one or more of the collections found in the Saṁhitā text, but being modified by the detachment and attachment of individual hymns: and the ten groups were arranged in a rough chronological order, in accordance with their general correspondence to the respective types of the 'bardic,' 'normal,' 'cretic,' and 'popular' periods.

But in the six chapters which have followed, of which three have been occupied with the establishment of a metrically correct text, and three with the ascertainment of the laws of metre, we have met with a mass of evidence which has a considerable bearing upon the grouping of the hymns, and which does not in every particular support the rearrangement which was adopted as a basis.

Thus a revision of the grouping becomes necessary, and in this concluding chapter the endeavour will be made first to revise the grouping in harmony with all the evidence now before us, then to restate the principal elements of the evidence in agreement with the revised grouping, and lastly to trace in general outline the developement of the metre, language, and subject-matter in such a way as may seem most helpful to those who in the future may be concerned with the investigation of any one of them.

The historical study of the hymns by means of internal evidence is only possible by the process of *successive approximations*, each of which reacts upon the evidence by which it was obtained. The earliest

attempts made in this direction broke down because their authors took as their units complete Maṇḍalas, as H. Brunnhofer in KZ. xxv 329 ff. (1879), and C. R. Lanman in his *Noun-Inflection in the Veda*, JAOS. x pp. 576–581 (1878). The latter writer has however correctly stated, in my opinion, the method by which progress is possible, and in the present work and the papers which have preceded it I have done no more than attempt to carry out Lanman's programme, as stated on p. 581 of the work referred to.

It is obvious that the process of repeated correction is not only laborious for the investigator but also for the reader, who may further be inclined to dismiss as artificial arguments which involve a mass of detail which is constantly changing and presents no clear picture to the mind. These difficulties attend the first investigations of any intricate problem : but as soon as a beginning has been made, they diminish rapidly in seriousness. Thus as soon as the general difference between the Rigveda proper and the popular Rigveda is recognised, the student will be prepared for the further distinctions made at the opening of this book, whilst the further corrections made in this chapter, though not unimportant in themselves, scarcely affect in any important particulars the arguments of the preceding chapters.

255. The revised grouping of the hymns which is now proposed is indicated in the 'Table of hymns' which is appended to this chapter. The periods to which the respective hymns are referred are five in number, the 'bardic period' of Chapters I–III having been replaced since by the 'archaic' and 'strophic' periods. The difference in character between these two periods is perhaps most marked in the use of hiatus (§ 131), but it is very clear in every part of our subject, that is, in syllabic restoration (§ 153), in quantitative change (§ 180), in dimeter rhythm (§ 195) and in trimeter rhythm (§ 235). This difference, therefore, though it may pass unnoticed in a first review of the Rigveda, becomes on closer examination the plainest of all. The period to which a particular hymn is assigned is shewn by a capital letter in the left-hand column, the popular Rigveda being denoted as before by the asterisk.

Following the practice of the native Anukramaṇī's, the Table states the 'metre' of each hymn and the 'deity' to which it is addressed. Uneven lyric, Trochaic Gāyatrī, Contaminated Triṣṭubh, and Epic Anuṣṭubh are recognised as distinct metres, but many trifling variations (such as occasional extra verses in Gāyatrī or Triṣṭubh hymns) are not noticed. Poems which are not of the nature of hymns have no entry in the column for the 'deity,' except that the words 'cosmogony' or 'charm' appear where the poem has

either of these characters. It thus appears at a glance that poems which are not hymns are found almost exclusively in the popular period.

The metrical statistics are arranged in six columns, of which the first three state the number of 'early metrical notes,' that is, of those variations which are chiefly found in the archaic and strophic periods, and the last three the number of 'late' notes, that is, of those variations which are chiefly found in the cretic and popular periods. The nature of these variations is more fully explained in §§ 258–260. In the case of each hymn or small group of hymns the statistics as a whole combine to form what we may call a *metrical picture*, that is, a numerical formula by which the general tenour of the metrical evidence is indicated. Thus since all variations are comparatively rare in the normal period, and such as occur are evenly distributed between those that mark the earlier and the later periods, hymns of this period may generally be recognised by the small total number of variations (on the average about one in every four trimeter verses) and by an approach towards equality in the number of early and late variations. The normal period thus becomes the central point in our investigations, and a hymn or group of hymns will be judged to be either earlier or later according to the extent to which the metrical picture deviates from the standard thus laid down: the archaic hymns being most plainly marked by having a very large number of variations, that is, about one in every two trimeter verses, half of these being in the first column alone. Hymns in dimeter verse, however, cannot be so readily distinguished by their metrical pictures, as the number of variations is much smaller.

Lastly, in the two right-hand columns is given the number of occurrences of early and late 'linguistic variations,' including both grammatical forms and words, according to the lists given in Appendix I. This linguistic evidence, being mainly directed to the difference between the Rigveda proper and the popular Rigveda, has only an indirect bearing upon the different periods of the former. But when applied to large groups of hymns, this indirect evidence is of great value, because it is entirely independent of the metrical evidence.

The general harmony between the metrical and linguistic evidence appears clearly from the Table in § 257.

The metrical variations referred to in §§ 257, 260 and in the 'Table of hymns' include all those which have been shewn in the preceding chapters to possess historical importance, and the corrected statistics shew that they are naturally divided into six groups, as follows:

A. Variations distinctive of the archaic period.

B. Variations distinctive of the archaic and strophic periods.

C. Variations distinctive of the same periods, but also in use, though to a smaller extent, in the normal period.

D. The cretic break, quite common in all periods, but much more frequently employed after the end of the strophic period than before.

E. Variations distinctive of the cretic and popular periods.

F. Variations distinctive of the popular period only.

Of these the first three are 'early variations,' and the last three are 'late variations.' In dimeter verse only the first two and the last two classes are represented, and the whole amount of evidence is much smaller than in trimeter verse.

A detailed list of the variations is given in § 260.

256. The Table in the following section shews the manner in which the metrical and linguistic evidence may be combined with regard to the larger groups of hymns which appear there. The figures in thick type apply to the whole mass of hymns assigned to each of the five periods, and give the average number of variations under each heading in every 100 trimeter or 150 dimeter verses: whilst the figures in ordinary type give the same information with regard to the separate groups. The pictures as given for trimeter verse being the more significant, there can be now little reason to doubt that the groups i 127–135 and i 165–190 belong in the main to the archaic period, whilst i 74–92 cannot well be earlier than the strophic period. The greater part of the fourth Maṇḍala is also seen to be probably of the strophic period. The trimeter hymns of Maṇḍala vii shew a high proportion of variations under C, due to the frequency of secondary caesura: and the group i 116–119 shews a high proportion both under C and under D, the first due to the frequency of some forms of secondary caesura, the latter to the frequency of the cretic break. We must further notice that the average metrical pictures of the last three periods differ but slightly, and that therefore the metre becomes here an uncertain guide. Lastly, in all the trimeter groups, the linguistic

evidence very closely approaches the standard of the period to which each group is assigned.

With regard to dimeter verse, it is easy to see that our work is less successful. Epic Anuṣṭubh is happily for our purpose sufficiently distinguished by its external form, and therefore only a very small amount of dimeter verse appears in the Table as belonging to the cretic and popular periods, and for this the metrical evidence is of little value. In the earlier periods the grouping is most successful with regard to the lyric metres, in which it is guided by the trimeter variations. Here for instance we see that the dimeter verses of the group i 127–135, just as its trimeter verses, contain almost twice as many early variations as those of the Kaṇva lyric hymns. From this assured starting-point we go on to notice that the dimeter hymns of the early part of Maṇḍala v, and those of the group x 20–26, are undoubtedly of the archaic period, whilst the dimeter hymns of the Kaṇva groups correspond precisely to the dimeter verses of the lyric hymns of the same groups. It seems also probable that the section i 24–30 belongs to the strophic period. In the other groups the results seem fairly consistent, with the striking exception of the Soma Pavamāna groups ix 1–60, 61–67 30. In these large groups the metre has the regularity of the normal period, whilst the language has the variety of the archaic period. This contradiction is with our present knowledge insuperable, but the metrical evidence seems to be far the more important of the two.

Except as regards the groups here discussed, the revision of the grouping only affects single hymns or very small groups. In the list of hymns previously assigned to the popular Rigveda no alteration has been made, as very little new evidence has been gathered. In the Rigveda proper, attention has been mainly directed to two points, the grouping found in the Saṁhitā text, and the 'metrical picture.' Where these both point in the same direction, any divergent indications that may have been noticed in Ch. III are now usually disregarded, and the grouping is simplified accordingly. Where this agreement is wanting, the metrical picture has generally been followed if it is well marked: but if this is not the case, or if the group or hymn is very short, the arrangement previously adopted has been left unaltered, an italic letter in the left-hand column being used to indicate that the metrical picture by itself would point to a different conclusion.

The following notes deal with points of detail with regard to the use and value of the evidence of date furnished in the 'Table of hymns':

(i) The amount of matter contained in the 'small groups' of the 'Table of hymns' varies considerably. Where (as in the third and ninth Maṇḍalas) there are considerable series of hymns which are identical in their metrical character, space has been economized by treating each such series as a single group. On the other hand, if a single hymn consists of parts that are not homogeneous, it is essential to record a separate 'metrical picture' for each part, however small it may be.

(ii) In tracing the history of single variations we have often needed to collect the occurrences from 1000 verses at one time, and sometimes from as many as 5000. But when the most important variations are combined, the history can be traced with equal certainty from comparatively small bodies of verse. Supposing that 10 variations have exactly the same history, we can trace this with the same accuracy either by observing a single variation in 1000 verses, or all together in 100 verses. In fact the archaic variations are so numerous that we have little difficulty in recognising a hymn of archaic type by its metre, even if it only includes from 25 to 50 verses: but in the other periods the evidence is less direct, and cannot be very clearly followed unless we can first group on some other ground hymns containing together from 100 to 200 verses. The extreme shortness and fewness of the dimeter hymns in the family books greatly hamper the application of the metrical evidence, and we can therefore do little more than assume that in each Maṇḍala the dimeter hymns are probably of the same date as those in trimeter verse.

(iii) The variations of which the occurrences are counted up in the six columns are those which are shewn in the Table in § 260, and include all those which have been shewn in the previous chapters to possess historical importance. The evidential value of the separate variations included in one column is approximately the same, as appears from the corrected statistics as given in that Table. But the different columns are by no means of equal value as evidence; column A which represents the 'archaic' variations has by far the most distinctive character, and column D which gives the occurrences of the 'cretic break' is the least important.

(iv) It must be noticed that the numbers given in the 'Table of hymns' are absolute, and not proportionate: whilst those in the Table in the next section are proportionate to each 100 verses, three dimeter verses being counted as two. The pictures in the 'Table of hymns' must therefore be reduced to the same proportions before they are compared with the standard pictures for each period.

257. Combined Metrical and Linguistic Pictures.

No.	Group	Tr. vv.	Dim. vv.	Notes in trimeter verses						Notes in dimeter vv.				Lingu.	
				A	B	C	D	E	F	A	B	E	F	V	AV
	Archaic	**4499**	**4368**	**21**	**6**	**13**	**7**	**2**	**1**	**12**	**16**	**2**	**0**	**68**	**4**
1	i 58–64	201		24	3	4	5	1	0					81	4
2	127–135	211	275	22	6	13	8	3	0	14	14	1	1	72	3
3	165–190	671	85	18	4	11	7	2	2					62	6
4	v (Atri)	361	963	20	8	11	7	1	0	13	20	1	1	67	4
5	vi	1600	510	17	5	11	8	1	1	8	11	2	0	66	4
6	viii 12–31	316	867	23	11	18	8	3	1	8	12	2	0	63	4
7	60 etc. (lyric)	185	454	17	8	10	4	3	1	13	16	1	0	64	5
8	,, (dimeter)	2	500							10	13	2	0	52	4
9	ix 98–111	64	311							8	9	2	1	80	4
10	x 20–26	45	167							13	18	1	0	106	3
	Strophic	**4458**	**3928**	**7**	**6**	**14**	**7**	**1**	**1**	**5**	**10**	**2**	**1**	**55**	**4**
11	i 24, etc.		162							6	17	1	0	56	5
12	Kaṇva (lyric)[1]	311	577	8	10	8	11	2	0	5	10	2	1	57	4
13	,, (dimeter)[1]	31	753							3	13	3	2	57	4
14	i 74–92	288	372	9	4	11	9	2	1	4	6	1	1	49	7
15	141–158	326	10	9	6	13	6	3	1					58	4
16	iv	1115	350	9	3	9	7	1	1	4	13	1	0	62	3
17	vii (lyric)	107	166	11	4	13	7	3	0	8	16	3	1	63	3
18	,, (trimeter)	1669	109	7	8	19	7	1	1	6	18	0	0	53	4
19	viii 62–97	140	539	3	3	9	6	1	1	6	8	1	0	52	5
	Normal	**5815**	**3257**	**2**	**2**	**8**	**11**	**2**	**1**	**2**	**5**	**3**	**1**	**51**	**5**
20	i 1–11		287							3	9	1	1	62	7
21	12–23		357							0	6	3	0	32	3
22	116–119	284		2	2	20	16	5	3					45	10
23	ii	1011	116	4	2	7	11	2	1					42	7
24	iii	1456	415	2	2	9	13	2	0	5	6	2	1	44	5
25	iv	512	74	3	3	6	13	1	0					38	4
26	v	894	85	2	1	7	9	1	1					39	5
27	ix 1–60	1	1169							2	3	3	1	79	3
28	61–67	3	599							2	2	4	0	82	2
29	68–97	972		3	2	5	8	1	1					57	5
	Cretic	**4942**	**618**	**2**	**1**	**4**	**14**	**4**	**1**	**3**	**5**	**2**	**1**	**36**	**8**
30	i 31–35	284		2	1	3	10	2	2					27	14
31	94–115	682		2	3	5	17	4	1					35	9
32	vi	415	155	3	1	3	14	1	3	2	5	1	0	42	8
33	vii	515	75	3	1	5	16	2	1					39	6
34	x 29–80	1125	43	3	1	5	15	5	0					32	8
	Popular	**3463**	**343**	**3**	**1**	**4**	**12**	**3**	**7**	**6**	**8**	**4**	**2**	**10**	**38**

This table only deals with hymns composed in trimeter and in normal dimeter verse: the bulk of the dimeter verse of the cretic and popular periods is therefore not included. The hymns in each group are those which in the 'Table of hymns' are assigned to the period named.

All the figures (except those shewing the number of verses) are proportional to 100 trimeter or 150 dimeter verses.

[1] i.e. hymns in the groups i 36–43, 44–50, viii 1–11, 32–34, 49–57.

258. The developement of metre may be traced with regard either to the 'external' or the 'internal' form (§§ 30, 31). External metrical form is one of the most important criteria of the popular Rigveda, but with regard to it there is little to be amended in the statements of the earlier chapters. We notice however that 'contamination' is also a mark of the archaic period (§ 223). In the Rigveda proper 'decasyllabic Triṣṭubh' is found to be a mark of the archaic or of the strophic period, according to the rhythm (§ 225), whilst Pentad hymns are found as late as the normal period. Lyric metres generally characterise the archaic period: but the regular Bṛhatī-Satobṛhatī strophe is later. The date of the Trochaic Gāyatrī metre is not satisfactorily determined.

The developement of the internal form, that is, of the less striking variations, can only be followed systematically so far as we find general types consistently followed. For this purpose, therefore, we put aside all hymns of special types, such as the decasyllabic hymns, and those in Trochaic Gāyatrī and in Epic Anuṣṭubh, and also the Anuṣṭubh hymns of the Kaṇvas and of the cretic period, which approach the type of Epic Anuṣṭubh (§ 200). The history of trimeter verse and (less clearly) of normal dimeter verse can then be followed by the aid of the Table in § 260.

The 'early variations' included in the Table are 26 in number, of which one has to do with the external form, and 7 are connected with the restoration of the text, and are discussed in the next section. Of the remaining 18 variations there are 7 which are almost restricted to the archaic period, 7 which are common to the archaic and strophic periods, and only 4 which retain some importance in the normal period. Of the later variations almost all have to do either with the text or with the external form: so that we may say that at the end of the normal period the internal form is fixed, both for trimeter and dimeter verse: the only exception being the increased use of the cretic break.

259. The linguistic developement of the Rigveda runs parallel with that of the metre. This is to be seen first of all in the use of Sandhi and the linguistic forms which are reached by metrical restoration. The general explanation of these changes is the increasing rapidity of pronunciation, which results in the extended use of Sandhi combination, the consonantization of semi-vowels, and the shortening of vowels originally long: although there are

a few instances of change in the opposite direction, which are explained by the influence of analogy. The Table in § 260 shews that those variations which are becoming rare in the archaic period die out rapidly, and generally reach their minimum in the normal period: but the linguistic developement can be traced in the later periods by the rise of new variations which are due to the same general causes as the decay of the others.

The same progress can be traced in the use of the linguistic features which characterise the Rigveda proper as contrasted with the late Rigveda and Atharvaveda. As appears from the Table in § 257, the older forms and words are much more common in the archaic period than elsewhere, and are more common in the strophic and normal periods than in the cretic hymns: that is, of the whole number of these words and forms there are some that go out of use at the end of each period in succession. As to the later forms, none of them are in regular use in any part of the Rigveda proper, but they are used in the cretic period twice as often as in those periods which precede it.

Very much fuller evidence would be available if we were to take as a starting point the linguistic features of the normal period, and contrast them with those that mark the two earlier periods. This line of evidence has been pursued, so far as grammatical forms are concerned, in the author's *Historical Vedic Grammar*. It is sufficient here to note that the linguistic features of the archaic period differ from those of the normal period somewhat in the same way, though not to the same extent, as the dialect of the Homeric poems differs from that of Herodotus.

Notes to the Table on the page opposite.

All the figures in the body of the table are proportional to each 1000 trimeter verses, or to each 1500 dimeter verses: and the assignment of the occurrences to the respective groups is in accordance with the arrangement adopted in the 'Table of hymns.'

[1] including hiatus after *-ā* when shortened (§ 172 i), and after duals in *-ā*, *-ī*, etc. when shortened (§ 174 i). [2] also §§ 143 ii, iii, 151 i. [3] except *-aam* in dimeter cadence. [4] as in *-saham*, *-manam*, *-vanam*, *-anam* when restored on metrical grounds. [5] also § 220 iii–vi. [6] Catalectic and heptasyllabic dimeter verses. [7] except when accompanied by secondary caesura. [8] Virātsthānā and *índra* verses, and verses with double rest. [9] also §§ 166 iv, 170 i. [10] i.e. when accompanied by caesura after the third syllable, or by the break ‖ ⏑ – ⏑: for the other forms see below. [11] also §§ 128, 129. [12] with consonantal value of *y* in each case. [13] This variation is not taken into account except in the treatment of dimeter verse. [14] Combination by Sandhi of final *-i*, *-ī*, *-u*, *-ū* with dissimilar vowels. [15] with the final vowel in each case shortened.

260. Table of Variations of historical importance.

Refer to §	Variation	In trimeter verses					In normal dimeter vv.				
	Period	Ar.	St.	N.	Cr.	Pop.	Ar.	St.	N.	Cr.	P.
	Whole no. of verses	4499	4458	5815	4942	3463	4368	3928	3257	618	343
	A. Archaic										
121*ac*[1]	Hiatus after *-ă*[1]	22	9	2	2	5	30	12	7	–	8
142[2]	Resolutions *-aa*, *-aam*[3]	40	13	3	3	5	43	15	7	12	15
170 ii*bc*	Shortened stems of nouns[4]	–	–	–	–	–	2	1	1	–	–
190 v[5]	Irregular cadence	16	6	2	2	3	21	14	5	15	26
191 i, ii	Short dimeter verses[6]						20	5	4	2	8
214 i, ii	Weak caesura[7]	17	8	4	2	2					
218 i	Break ‖ ⏑ – ⏑[7]	16	8	2	2	1					
218 vii	Irregular breaks (late caes.)	11	4	3	3	2					
220 ii	Short tenth syllable	34	10	4	5	3					
226	Rests, with iambic rhythm[8]	35	9	2	2	1					
228	Neutral rests	18	6	2	2	7					
	Total	209	73	24	23	29	116	47	24	29	57
	B. Archaic and Strophic										
123 *ac*	Hiatus after *-ā*	6	5	1	1	1	9	4	1	0	4
143 iii	*-aam* in dimeter cadence						54	43	14	19	4
162 3, 4[9]	*-hī*, *ū-*, *-athe*, *-ate*	4	5	1	1	1	8	7	2	2	–
190 i	Long fifth syllable						18	10	6	9	30
190 ii	Short sixth syllable						72	40	23	17	42
213 ii, iii	Secondary caesura[10]	15	24	8	3	3					
218 iii	Break – ‖ – ⏑[7]	14	10	2	3	2					
218 v	Break ‖ – – ⏑	6	4	1	1	1					
220 i *c*	Short eighth not final	14	9	2	3	4					
227 i	Pentad verses	5	2	1	0	2					
	Total	64	59	16	12	14	161	104	46	47	80
	C. Other early variations										
121*b*, 123*b*	Hiatus *-a*, *-ā* at caesura	20	10	5	3	5					
213 i	Sec. caes.: Vāsiṣṭhī v.	45	62	37	18	17					
213 iv	,, with break – ‖ – ⏑	13	14	8	4	3					
218 ii	Break ⏑ ‖ – ⏑[7]	20	27	12	7	7					
220 i *ab*	Short eighth (final syll.)	31	26	13	6	10					
	Total	129	139	75	38	42					
	D. Cretic break (‖ – ⏑ –)	74	72	109	138	121					
	E. Later variations										
122*b*[11]	Comb. of *sā*, duals, *iva*	6	6	9	19	5	3	4	3	5	9
136 3, 137 2	,, *divyā*, *sakhyā*, *súrya*[12]	3	2	5	8	8	7	7	10	2	–
144	Resolution *-bhiām*, *-bhiaḥ*[13]	[*4*	*1*	*4*	*3*	*3*]	3	5	10	14	18
159 i, ii	*-a*, *-tha*, *-ta* shortened	1	2	1	2	3	5	3	4	2	9
223 i	Catalectic Jagatī	5	3	2	10	9					
	Total	15	13	17	39	25	18	19	27	23	36
	F. Popular period										
125	Comb. of *-i*, *-u*, etc.[14]	2	2	5	5	15	3	4	4	7	19
135	*ý v̄* consonantal	–	1	1	0	4	–	–	–	–	4
160 4, 161 3	*u*, *yádi*[15]	1	2	1	3	8	–	2	–	–	1
171 v, 172 i	*-ā u*, *-o* before hiatus	1	2	1	1	4	1	1	1	–	–
223 ii	Extended Triṣṭubh	2	1	1	3	36					
229	Hybrid verse	2	–	–	1	6					
	Total	8	8	9	13	73	4	7	5	7	24

261. As the parallel developement of language and metre affords adequate proof of the general chronological sequence of the Vedic hymns, it is unnecessary to trace the developement of ideas with any purpose of obtaining from this study a corroboration of our theory as a whole. It is perhaps peculiarly difficult to trace such a developement in a ritual literature, in which antiquated conceptions may easily linger for long periods by the mere force of daily repetition, long after they have ceased to express any genuine feeling or belief. In giving here a general sketch of the developement of the conceptions which form the subject-matter of the hymns, we can only attempt to point out that here and there such developement plainly runs parallel with that of metre and language, and that there is reason to suppose that closer investigation may lead to more definite results.

262. The ritual practices which are fundamental to the Rigveda appear to be essentially older than any beliefs in gods, heroes, or spirits which may be adduced from time to time in explanation of them. The kindling of the sacred fire before dawn may have been originally an act of sympathetic magic calculated to ensure the return of daylight, and therefore as practical in its aim as the kindling of fire to be a source of light or warmth in the house, or a means of warning off thieves and beasts of prey. The preparation of the sacred drink, originally mead and in a later form Soma, was an even more direct means of strengthening the clan by raising the spirits of its warriors, and making welcome the visitor who might some day fight on his hosts' side. Throughout the Rigveda the 'priests' are primarily expert craftsmen, skilled in the kindling of the fire or the preparation of the nectar in accordance with ancient rules: a third attainment, the poetic inspiration which finds expression in chant and recitation, necessary accompaniments of either of the primeval ceremonies, is perhaps of later date, but reaches almost equal importance.

But even in the earliest parts of the Rigveda we find each of the two great ceremonies interpreted in a different way, and so that the one becomes to a great extent out of harmony with the other. The sacred fire is now kindled to act as 'messenger' between two peoples, the one on the earth and the other in heaven. The 'people in heaven' is variously described as consisting of the 'gods,' or by name of 'Varuṇa, Mitra, Aryaman,' to which list we

may mentally add 'and so forth,' since the names given are plainly no complete catalogue of the gods meant. We have therefore in the archaic period a clear conception of a company of deities living in the sky, and an interpretation of the sacrifice as a festival to which these gods are invited by the fire-messenger to descend. This circle of deities we may provisionally name the 'Chaldaean gods,' since so far as our knowledge goes the study and admiration of the heavens is in the first instance associated with the shepherd-peoples of the Chaldaean plains.

On the other hand the drink-ceremony is associated with a god or hero Indra, well described by H. Oldenberg as a 'barbarian-god.' A great feeder, swiller, and fighter, he stands out as the type of the Aryan adventurer-prince, rushing to the invasion of the lands of the 'seven rivers,' storming forts, releasing captives, taking possession of lands and herds. This conception seems so natural a product of the times, that we are hardly surprised to find that there is practically no trace of the worship of Indra amongst other Indo-European peoples: and it is so predominant in the earliest Vedic hymns, that we must ascribe to the enthusiasm of conquest embodied in the praise of this warrior-god the chief impulse towards the creation of the literature. From the 'Chaldaean gods' Indra is cut off by the fact that he dwells on earth, not in the sky; and again not less sharply by the lower moral tone which he represents. At this period then, the two worships seem to be separated by a gulf both of theory and of sentiment.

Two other groups of deities are prominent in the earlier parts of the Rigveda, the Aśvinā and the Marutaḥ. Both appear capable of naturalistic interpretations; the Aśvinā as representing some phenomenon of the sky, by which they come to be associated with the 'Chaldaean' deities; the Marutaḥ as representing the storm-clouds, which as they sweep furiously over the earth may be compared to or associated with the devastating onset of Indra. In a subordinate position we may notice especially Uṣas the Dawn, and Pūṣan the rustic deity of the field path-ways. In these religious conceptions there is a striking lack of coordination, and we can only think of them as fragments of some earlier system or systems of deities, to which we are hardly likely to find the clue unless it be in the history of other Indo-European peoples. The chief deity of the Indo-Europeans, Ζεὺς or Jove, is honoured in the Rigveda by no hymn, but his name Dyaus is still held in

respect, and at times he seems to exercise a shadowy sovereignty. Failing fuller knowledge, we may reasonably speak of all the deities mentioned in this section as Indo-European, and we may largely interpret this Indo-European system as a deification of natural phenomena. Amongst these phenomena, however, the daily course of the sun occupies a position of very subordinate importance.

Our general conception therefore of the subject-matter of the earliest Vedic hymns is that it is composed of heterogeneous elements amongst which the following stand out prominently, arranged in an order of time based upon their relative clearness in the minds of the hymn-writers: (i) the primitive ceremonies of fire- and drink-making; (ii) the Indo-European nature-worships; (iii) the Chaldaean deities of the heaven; (iv) the warrior-god of the invasion of India.

We may consider here in more detail those deities who are most prominent in the archaic period.

(i) To the primary conception of *Indra* as the warrior-god several others are attached, which may have been originally independent of him and much earlier in date. Such are the conceptions of (*a*) the Vṛtraghna, the slayer of the dragon who guards in his rock-cavern the seven sacred streams; (*b*) the dawn-maker, who with a blow parts heaven and earth, and makes the light appear; (*c*) the storm-god, who rides at the head of his host, the Marutaḥ, and who strikes down his foes with his mace, the thunder-bolt; (*d*) the conqueror of some miserly foe, such as the Paṇayaḥ or Vala, whose cows he seizes. These conceptions cross one another and the primary conception of the warrior-god in all imaginable directions, and can therefore only with difficulty be disentangled.

In the later periods of the Rigveda Indra is brought into closer relation with the other gods, and the savage traits of his character are toned down. He assumes the position of the creator and supporter of the universe, the begetter of heaven and earth, the protector of the ceremonies. He is chosen by the gods as their champion in time of danger, and then admitted to their company. In the latest poems his name stands always prominent in the catalogue of the gods, as indeed it does throughout the Rigveda in the hymns addressed to the Viśve Devāḥ.

(ii) In the archaic hymns *Vāyu* appears to be the charioteer of Indra. There is no hint in the hymns themselves that this god represents the Wind: this later interpretation of his character may be either a reminiscence or a guess. In no case is Vāyu to be identified with Vāta, for they appear side by side in many hymns to the Viśve Devāḥ. In the later parts of the Rigveda the place of Vāyu is taken by Bṛhaspati.

(iii) The group *Mitra-Varuṇa-Aryaman* is very commonly met with in the archaic period, but not so frequently in hymns addressed to this triple deity as in Agni hymns. In the periods next following either Aryaman disappears from the group, or other names are added. In later times (e.g. RV. ix 114 3c) these gods form part of a group of seven, known as the seven Ādityāḥ, the sons of their mother Aditi. This number seven we may perhaps trace back to the archaic period by the help of viii 28 5, and if so, a door is open for H. Oldenberg's interpretation of this group as ultimately based upon an older worship of sun, moon and five planets (*Die Religion des Veda*, p. 193).

It is however quite impossible to connect the Vedic deities directly with the separate heavenly bodies. The association of Mitra with the sun is frequently based upon the parallel with the Iranian Mithra. But it finds little support in the Rigveda, unless it be in the early Agni hymns, in which Agni is often said to be 'like Mitra.'

The names of the seven Ādityāḥ, if indeed that was their original number, are variously given: besides the three principal figures we find with some regularity *Savitar* and *Bhaga*, and the list may be completed by adding the feminine names of *Puraṁdhi* and *Aramati*, or those of the male deities *Dakṣa* and *Aṁśa*.

(iv) The *Aśvinā* are twin deities who are usually interpreted as denoting some phenomenon of the sky. In the Rigveda they appear as twin-charioteers, who travel to the ceremony and bring with them mead: by their beauty and their courage they win the favour of the Sun's daughter; she mounts their car and becomes their bride. In the later parts of the Rigveda the Aśvinā are rescuers and physicians, and play a part in numerous myths.

(v) It seems clear that the *Marutaḥ* are personifications of the storm-clouds, and the Vedic statement that they are sons of Dyaus (viii 20 17) may be interpreted by us as meaning that they are Indo-European deities. In the earlier parts of the Rigveda they are also entitled Rudras, but later a deity *Rudra* is evolved, who becomes their father. The Marutaḥ are frequently brought into relation with Indra. In the Māna hymns (i 165–190) Indra robs them of their share in the sacrifice, on the ground that he has conquered the Vṛtra, not they. In truth Indra appears to have stolen his title of Vṛtraghna from some earlier god or gods. Later the Marutaḥ become the fighting-men of Indra's host, and it would seem that through them Indra first became associated with the region of the clouds.

263. The first Vedic pantheon appears to have been formed under the pressure of war. The various cults noted in the last section may have been maintained with various degrees of zeal by different Aryan clans: but any such difference became small in the face of the dark-skinned natives, who did not practise even the fundamental ceremonies; who 'kindled no fire, and pressed no Soma.' In the pantheon thus formed the war-god naturally took

the first place. But when this pressure was removed new forces political, philosophical and aesthetic began to assert themselves, and to influence the forms of religious worship. Great kingdoms were established in the New Land, and their sovereigns and chancellors prided themselves in establishing an order of peace and justice, repeating on earth the everlasting harmony of the kingdom of heaven, and embracing the light-skinned and the dark-skinned as members of one family. Under such influences the half-forgotten lore of Chaldaea was in part revived, and under the names sometimes of the pair Mitra and Varuṇa, sometimes of a single deity as Varuṇa, Savitar or Bhaga, a sovereign power is established in the pantheon itself, possessing a moral grandeur not altogether unworthy to be compared with that of Ahura Mazdā or Yahveh. In the exuberant life of a tropical country the beginnings of philosophy arose in questionings as to the source and the unity of the manifold vital powers of the universe, the setting-out of its parts in the order of space, and the existence of a 'beyond' known to the initiated only. Thus the fire-god took again a new character as the source of life in man and beast, in cloud and rock, in mountain and wood. Some old-world myth of a giant who takes three steps was turned to a picture of earth, heaven, and the third mysterious region: and from these in turn the fancy builds up three earths, three heavens, and even a three-fold order of the universe.

But as the speculative spirit grew, religion became more and more divorced from practical affairs, and in the variety of opinions the uniformity, and, as it seemed, the beauty of the ceremonial attracted the more attention. The ceremonies indeed, as we have seen reason to think, were originally celebrated for severely practical purposes: but when the fear of days without dawns and sons without spirit died out, they were continued for their inherent charm and as exercises of priestly skill: perhaps too because the priests, like highly educated people in all ages, were unwilling *quod iuvenes didicere, senes perdenda fateri.* The worship of the fire-god and of the Soma was already in existence in the archaic period, but the deities were conceived in human shape, and even associated with Indra in his warlike feats. In the later parts of the Rigveda proper they are increasingly prominent in their ceremonial meaning only. Every stage in the ritual is described with insistent minuteness in hymn upon hymn. New deities are

introduced which are without meaning except for their part in the ritual, as Ghṛta, Gauḥ, Havis, Vāc and above all the deities of the successive verses of the Āpriya hymns.

Again, it is in connection with the ritual of the fire-worship, that we may find an explanation of the new importance attached in the normal and cretic periods to such deities as Uṣas and Dyāvā-Pṛthivī, which seem to be Indo-European in their origin. The dawn is the hour of the ritual, and the twin deities of darkness and light nurse the infant flame. The fire is set up as a pillar to join heaven and earth, and at the same time to hold them apart. These deities are therefore no longer nature deities in the strict sense, but are part of the equipment of the ritual.

(i) The worship of *Mitra* and *Varuṇa* reaches its highest developement in the Vasiṣṭha hymns to these deities, which attain an elevation of moral conception which has often recalled to their readers the Hebrew psalms. Of the worship of *Varuṇa* alone as a supreme deity there is hardly any trace in the Rigveda, but there are hymns addressed to him in which he is appealed to to release his worshipper from the burden of his sins, and apparently from the penalty of dropsy. Several hymns are addressed to *Savitar* singly, two to *Mitra*, and one to *Bhaga*. *Aditi*, the mother of the Ādityāḥ, is probably, as Professor A. Macdonell suggests, an abstraction from the qualities of the group. In the Vasiṣṭha hymns the daily course of the sun is the chief wonder-deed of Mitra and Varuṇa: and from this time on the worship of *Sūrya* has a growing importance.

(ii) In the earliest hymns *Agni* is worshipped as the messenger of the gods, and also as a warrior-deity: in the latter capacity he is frequently joined with Indra. Even in these hymns he bears the title Jātavedas, indicating that all living things are his household, or in other words that he is the source of all life, the soul of the universe. Agni is therefore at once one and manifold: by the side of Agni stand the *Agnayaḥ*. Thus in the later parts of the Rigveda proper *Agni Jātavedas* and *Agni Vaiśvānara* are deities distinct from Agni himself, and we can trace the beginnings of an *Agni Draviṇodas*, an *Agni Rakṣohan*, and so forth. But this developement is most marked in connection with the ritual, with the result that Agni is discerned not merely in the sacrificial fire (*Agni Samiddha*), but in the persons of the worshippers (*Agni Tanū-napāt*), in those of the singers (*Agni Narāśaṅsa*), in the straw-carpet, in the doorways, in the sacrificial post, and in the solemn concluding cry of *svāhā*, according to the set type of the Āpriya hymns.

(iii) That *Viṣṇu* represents the marking out of the bounds of space is the view of H. Oldenberg (*Die Religion des Veda*, p. 228).

(iv) Perhaps to all previous writers on Vedic chronology, certainly to the present author in his earlier papers, the hymns to *Soma*

Pavamāna have appeared to be amongst the oldest in the Rigveda. For this view there is the obvious argument that both in language and sentiment these hymns are entirely cut off from the later parts of the Rigveda and all later literature. The metre, however, goes to shew that only a few of these hymns can belong to the two earliest periods of the Rigveda: and it therefore seems likely that the number of these hymns has been artificially increased so that they may equal those addressed to Agni and Indra. The hymns are purely of a ritual character: only in the popular Rigveda (ix 113) do we find the doctrine of immortality associated with the worship of Soma, as in Greece with that of Dionysus.

(v) The deity of the sacred song is properly *Bṛhaspati* or *Brahmaṇaspati*, and in hymns of the two earlier periods this character is strictly preserved. In later hymns the god becomes associated with Indra, and takes the place left vacant by the disappearance of Vāyu, as Indra's charioteer. As god of song he appears to be replaced in turn by *Vāc*.

(vi) The close association of the pairs *Night and Day*, *Earth and Heaven* with the ritual can readily be traced in the Āpriya hymns. In separate hymns *Uṣas* alone takes the place which is filled by the pair *Uṣāsā-naktā* in the hymns to the Viśve Devāḥ. The hymns to Uṣas in their feeling for brightness and beauty recall to us the Greek Eos and the Latin Aurora, and perhaps are our best representations of the Indo-European type of hymn. So *Dyāvā-Pṛthivī* appear occasionally in Indo-European fashion as parents of the gods, but more usually they are merely guardians of the sacred rite, and obedient subjects of the law of Mitra and Varuṇa.

(vii) Amongst the deities which are prominent in the later parts of the Rigveda are the *Ṛbhavaḥ*: they are craftsmen who by their skill have attained the rank of gods.

264. It hardly falls within the scope of this book to discuss in any detail the subject-matter of the popular Rigveda, which opens a world of thought entirely different to that of the Rigveda proper, and records for us the first distinctively Indian efforts to lay the foundations of philosophy, cosmology, and magic. But a few concluding words may be devoted to those myths of which a considerable number are to be found in the popular Rigveda, and which appear to constitute its earliest part: since in the mythical hymns the linguistic forms of the Rigveda proper and the popular Rigveda are used side by side. The Rigveda proper is not altogether deficient in myths, but they are baldly related and generally in single stanzas; as for instance the warlike deeds of Indra and the clever rescues of the Aśvinā. But in the popular Rigveda myths appear in a dramatic form, and the theme is not

historical but social: here too the poets for the first time wrestle with the moral and aesthetic problems associated with the relationship of man to woman. In these myths the woman generally appears as the temptress, not perhaps so much from a sensual impulse as from the desire of children: whilst the duty of the man is always abstinence, without any regard even to the claims of marriage. We find in fact the germ of the ascetic theories which afterwards became so firmly rooted both in Brahmanism and in Buddhism, and which have spread thence over the Western world. Such theories stand in striking contrast to the patriarchal sentiments of the Rigveda proper and of all other national religions, and the question of their origin seems to call for investigation. One suggestion may be made here by the way. It seems probable enough that Aryan princes may often have been led by native wives away from the practices of the Brahmanic religion, and in particular from liberality to the Brahmans themselves: and thus that an opposition of interests between priests and queens may have become traditional.

(i) The best known of the dramatic myths of the Rigveda is the dialogue of *Purūravas and Urvaśī* (RV. x 95) on the interpretation of which much light has been thrown by Professor Karl Geldner (*Vedische Studien* i, pp. 243–295). The poem is of special interest to the folklorist, being based upon the marriage of a prince to a fairy maiden, and his subsequent desertion by her. Special attention may be called to the cynical reply of Urvaśī in stanza 15, when Purūravas threatens to die for love of her. *There is no truth in the friendship of women: they have the hearts of hyaenas.* However dramatically the sneer may suit the occasion in the mouth of Urvaśī, it reveals a bitter grudge in some poet's mind against feminine influence.

(ii) The tale of *Agastya* and his neglected wife *Lopāmudrā* (i 179) has been lately treated by Dr Emil Sieg (*Die Sagenstoffe des Ṛgveda*, pp. 120–126). Agastya as a sage is bound by a vow of chastity: Lopāmudrā's youth is passing, yet she remains childless. To her passionate appeals Agastya gives way. So far the poet has only blame for the woman. But in the concluding stanzas excuses are found for the pair. The divine Soma may well forgive the sin, for desire is human: besides Agastya has won offspring, to the advantage of both the light and the dark races (Lopāmudrā, we may conclude, is a native woman) and the high purposes of the gods are after all fulfilled.

(iii) In the light thrown by these two hymns we may consider the tale of *Yama* and *Yamī*, the parents of the human race (x 10). At the first glance it becomes probable that we have a variant of the tale of Adam and Eve, though it may not be easy to guess from what common source or by what channels the tale has reached us in such

different forms. The Vedic myth has the advantage of logical consistency, for the temptation deals not with the apparently meaningless prohibition of eating from a particular tree, but with the real moral problem necessarily implied in the relationship of the first human pair, if they are conceived (and it cannot easily be otherwise), both as brother and sister and as husband and wife. The Hebrew version may however have in reality the same meaning as the Vedic: at any rate the phrase "the knowledge of good and evil" well represents the late Vedic conception of the marriage relation, and the shame which overcomes Adam and Eve after their sin, as well as the penalty inflicted on the latter, both point to the real nature of the sin itself. In the Rigveda however the position is plainly stated. Yamī is full of a longing to fulfil her destiny, and to become the mother of mankind. Yama on the other hand is overwhelmed by scruples: the laws of the gods permit no exceptions, and their eyes are open wide to mark offence. 'Nay, but the gods designed us for wedlock,' Yamī suggests. 'Who knows their secret intent, or will venture to be their spokesman?' replies her brother. 'Heaven and Earth were brother and sister, yet they became the parents of the gods: why not you and I then of mankind?' But Yama is still unconvinced, and bids his sister look elsewhere for a husband. This suggestion is under the circumstances irritating, and Yamī fairly loses her temper and speaks out her mind. So far as our poem reaches, Yama does not yield: yet it is obvious that in the original form of the tale he must have given way.

Much more light from other literatures is needed before any certainty can be felt in this case as to the details of the interpretation: but it seems sufficiently clear that we have before us the sincere attempt of a theological school to grapple with fundamental problems of morality, such as the instinct of shame in regard to sexual relations, the prohibition of marriage between near relatives, and the rival claims of reason and the divine law to man's unquestioning obedience. The solution suggested in the Veda is perhaps near akin to that of Genesis: had the first human beings had more faith, the heavenly powers would have spared them the sin and pain of an animal mode of procreation, and yet would have found a way to perpetuate the human race.

APPENDIX IV.

TABLE OF HYMNS.

265. Explanatory Notes.

For a general explanation of the arrangement of the Table of hymns see §§ 255–260 above.

The following are the abbreviations used in the respective columns:

Period. A Archaic. S Strophic. N Normal. C Cretic. * Popular. If these letters are in *small italic* characters the corresponding period is indicated by the metrical variations alone.

Metre. An. Anuṣṭubh (Tr. An. Trochaic Gāyatrī with extra verse). B or Bṛh. Bṛhatī. BS Bṛhatī-Satobṛhatī. G Gāyatrī. J Jagatī (Ct. J or Cont. J Contaminated Jagatī). Jt. Jagatī with final Triṣṭubh stanza. KS Kakubh-Satobṛhatī. Ma. or Mahāp. Mahāpaṅkti (E. or Ep. with rhythm of Epic Anuṣṭubh). P Paṅkti (E. or Ep. with rhythm of Epic Anuṣṭubh). Padap. Padapaṅkti. Prast. Prastārapaṅkti. Pur. Purauṣṇih. Sat. Satobṛhatī. Tr. Triṣṭubh (Dvip. Tr. Dvipadā Triṣṭubh; Ct. Tr. or Cont. Tr. Contaminated Triṣṭubh). Un. lyric Uneven lyric. Uṣ. or Uṣṇ. Uṣṇih.

Deity. A. or Ag. Agni (A. Jāt. Agni Jātavedas; A. Rakṣ. Agni Rakṣohan; A. Vaiś. Agni Vaiśvānara). Aś. Aśvinā. Bṛh. or Bṛhasp. Bṛhaspati or Brahmaṇaspati. Dān. Dānastuti. DP Dyaus-Pṛthivī. I. or Ind. Indra. Mar. Marutaḥ. MV Mitra-Varuṇa. MVA Mitra-Varuṇa-Aryaman. Pūṣ. Pūṣan. S. or So. Soma. Sar. Sarasvatī. Sav. Savitar. Uṣ. Uṣas. Var. Varuṇa. Viṣ. Viṣṇu. VD Viśve Devāḥ.

Metrical notes. See §§ 255, 260.

Linguistic notes. V Forms and words characteristic of the Rigveda proper, §§ 84, 85. AV. Forms and words characteristic of the popular Rigveda and Atharvaveda, §§ 86, 87.

266. TABLE OF HYMNS.

Maṇḍala I.

Period	Hymn	Metre	Deity	Verses Tr.	Verses Dim.	Metrical notes A	B	C	D	E	F	Linguistic V	AV
N	**A. I 1–11 [Kuśika]**												
	1	G	Agni		27	–	2			–	–	4	1
S	2, 3[1]	,,	Various[2]		48	1	5			1	–	26	0
	3 4–6	Tr. G	Indra		9	–	1			–	–	8	0
s	4–9	G	,,		180	4	12			2	–	73	10
	10, 11	An.	,,		80	1	4			–	1	41	3

[1] 2 and 3 1–3, 7–12; 2 2, 7 Tr. G. [2] 2 1–3 Vāyu, 4–6 Ind.-Vāyu, 7–9 MV.; 3 1–3 Aś., 7–9 VD., 10–12 Sarasvati.

N	**B. I 12–23**												
	12, 14	G	Agni		72	–	1			2	–	30	0
C	13	,,	Āpriya		36	–	–			1	–	8	3
	15–23 15	,,[1]	Various[2]		285	–	14			4	–	60	9
✻	23 16–18	,,	Āpaḥ		9	–	–			–	–	0	1
✻	19–24	Various[3]	,, [4]	1	21	–	–			3	1	1	14

[1] 22 11 Tr. G. [2] 15 VD.; 16 I.; 17 I.-Var.; 18 1–5 Bṛh., 6–9 Sadaspati; 19 Agni-Marutaḥ; 20 Ṛbhavaḥ; 21 I.-A.; 22 1–4 Aś., 5–8 Sav., 9–12 Gnāḥ, 13–15 DP., 16–21 Viṣ.; 23 1–3 I.-Vāyu, 4–6 MV., 7–9 I.-Mar., 10–12 Mar., 13–15 Pūṣ. [3] 19 Pur., 20 An., 21 G.; 22–24 Epic An. [4] 22–24 Charm.

S	**C. I 24–30**												
✻	24 1, 2	Tr.	Agni	8		–	–	–	2	–	–	0	0
	3–5, etc.[1]	G	Various[1]		162	6	20			1	–	60	5
✻	6–15	Tr.	Varuna	40		2	1	3	4	1	2	3	11
	27 etc.[2]	Tr. G	Agni[3]		36	1	2			–	–	19	0
C	13, 30 16	App. Tr.	Devāḥ[4]	8		1	–	–	3	–	1	2	2
,,	28 1–6	An.	Ulūkhala		22	–	4			–	1	0	10
,,	7–9	G	Vanaspati		9	–	–			1	–	6	1
,,	29	P	Charm		23	2	1			–	–	11	5

[1] 24 3–5 Sav., 25 Var., 26, 27 7–9 Agni, 30 1–12 Indra, 17–19 Aś., 20–22 Uṣas: 30 10 Tr. G. [2] 27 1–6, 10–12 and 30 13–15. [3] 30 13–15 Indra. [4] 30 16 Indra.

C	**D. I 31–35**												
	31	J[1]	Agni	72		–	–	2	6	1	–	33	9
	32	Tr.	Indra	60		–	1	1	8	1	2	11	10
n	33	,,	,,	60		5	1	5	4	1	1	13	9
	34	J[2]	Aśvinā	48		–	1	1	4	1	2	15	4
	35	Cont. Tr.[3]	Savitar	44		1	–	–	7	3	2	5	8

[1] 31 8, 16, 18 Tr. [2] 34 9, 12 Tr. [3] 35 1, 9 J.

MAṆḌALA I, *continued*.

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
S	**E. I 36–43: Kaṇva**												
a	36, 39, 40	BS	Agni, etc.[1]	57	90	12	13	4	2	2	–	54	5
	37, etc.[2]	G	Various[2]		144	4	20			2	–	52	12
	38 7–9, etc.[3]	Tr. G	,, [3]		28	1	2			–	–	12	3

[1] 39 Mar., 40 Brhasp. [2] 37, 38 1–6 (2 Tr. G.), 10–15 Mar., 41 1–6 MVA., 42 Pūṣan, 43 1–6 Rudra. [3] 38 7–9 Mar., 41 7–9 MVA., 43 7–9 Soma.

S	**F. I 44–50: Kaṇva**												
	44, 47, 48	BS	Agni, etc.[1]	60	100	4	14	1	13	3	–	47	3
	45, 49	An.	,, [2]		56	–	1			1	1	18	0
	46	G	Aśvinā		45	3	8			–	2	16	1
C	50 1–9	,,	Sūrya		27	1	–			–	2	7	0
✻	10–13	Epic An.	Charm		16	–	–			–	1	1	4

[1] 47 Aś., 48 Uṣas. [2] 49 Uṣas.

	G. I 51–57: Indra collection												
C	51–54	J[1]	Indra	208		2	–	10	25	1	1	121	5
S	55–57	,,	,,	80		3	10	18	–	2	–	48	3

[1] 51, 53 2 fin. st., 52 13, 15, and 54 6, 8, 9, 11 Tr.

A	**H. I 58–64: Gotama Nodhas**												
	58, 60	J[1], Tr.	Agni	56		11	3	3	4	–	–	44	0
N	59	Tr.	Agni Vaiś.	28		1	–	4	3	–	–	14	0
	61	Gautamī	Indra	63		19	2	7	2	–	1	56	4
	62, 63	Tr.	,,	86		35	3	5	2	1	–	83	5
n	64	Jt.	Marutaḥ	59		2	–	–	4	–	–	35	3

[1] 58 7–9 Tr.

N	**K. I 65–73: Agni collection**												
	65–70	Pentad	Agni	122		4	1	–	–	–	–	110	9
	71–73	Tr.	,,	120		3	1	5	9	–	–	89	8

S	**L. I 74–93: Gotama**												
	74, etc.[1]	G	Agni		73	5	2			–	–	29	3
a	76, etc.[2]	Tr.	,,	52		10	–	9	5	–	–	35	0
,,	79 4–6, etc.[3]	Lyric[3]	Various[3]	12	32	2	3	2	1	1	1	26	2
n	80, etc.[4]	P	Indra		150	3	3			2	2	45	6
	82 6, etc.[5]	J[5]	,, [5]	136		10	8	14	9	3	1	44	12
	84 1–6	An.	,,		24	1	2			1	–	7	2
	84 13–15, 86	G	I., Mar.		45	–	5			–	–	21	3
✻	16–18	Tr.		12		–	–	–	5	–	–	2	5
A	88	Un.lyric[6]	Marutaḥ	20	4	4	5	4	–	–	–	17	1
✻	89 10	App. Tr.	Cosmogony	4		1	–	–	–	–	–	0	0
n	90 1–5	Tr. G	VD		15	–	1			1	–	4	0
,,	6–8, etc.[7]	G	,, [7]		42	–	–			–	–	12	3
✻	9	Epic An.	,,		4	–	–			–	–	0	0
n	91 1–4, etc.[8]	Tr.[7]	Soma[8]	88	6	5	2	7	12	1	1	43	6
✻	93 1–3	Epic An.	Ag.-Soma		12	–	–			–	–	4	1
✻	4–8, 12	Cont. Tr.	,,	24		1	1	2	7	–	2	4	4
✻	9–11	G	,,		9	–	–			–	–	4	0

[1] 74, 75, 78, 79 7–12. [2] 76, 77, 79 1–3. [3] 79 4–6 (Uṣn.) to Agni; 84 7–9 (Dim. Uṣ.), 19, 20 (BS.) to Indra; 92 13–15 (Uṣ.) to Uṣas, 16–18 (Uṣ.) to Aś. [4] 80–82 5, 84 10–12. [5] 82 6, 83 Indra; 85 (5, 12 Tr.), 87 Mar.; 89 1–9 (6, 8, 9 Tr.) VD. [6] See § 244 i. [7] 90 6–8 VD., 91 5–15 Soma. [8] 91 1–4, 16–18 (16 G., 17 Uṣ.), 19–21, 22, 23 to Soma; 92 1–4 (J), 5–8, 9–12 to Uṣas.

MAṆḌALA I, *continued.*

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
C	**M. I 94–115 [Kutsa]**												
	94–99[1]	Tr.[2]	Agni[3]	137		2	4	2	30	3	–	47	15
✻	97	G	,,		19	–	6			1	–	0	2
	100–103	Tr.[4]	Indra	170		5	2	12	22	9	–	67	15
A	104	,,	,,	36		8	3	4	4	–	–	16	3
	105	An.[5]		3	74	2	5			–	–	24	15
	106–111	J, Tr.[6]	Various[6]	155		2	4	10	30	4	3	61	14
	112–114	,, [7]	,, [8]	198		2	7	9	34	8	4	70	12
	115	Tr.	Sūrya	22		1	–	–	1	4	–	2	5

[1] except 97. [2] 94 J (2 fin. st. Tr.). [3] 98 A. Vaiś., 99 A. Jāt. [4] 101 1–7 J, 8–11 Tr.; 102 J. [5] with refrain, 8 Bṛh. with refrain, 19 Tr. [6] 106 Jt., 107 Tr. to VD.; 108, 109 Tr. to I.-Agni; 110 Cont. J (5, 9 Tr.), 111 Jt. to Ṛbhavaḥ. [7] 112 J (2 fin. st. Tr.); 113 Tr.; 114 Cont. J (2 fin. st. Tr.). [8] 112 Aś.; 113 Uṣas; 114 Rudra.

	N. I 116–126 [Pajra]												
N	116, 117	Tr.	Aśvinā	200		5	4	48	33	12	4	77	22
,,	118, 119	Tr., J	,,	84		–	1	8	15	2	2	51	7
A	120 1–9	Un. lyric[1]	,,	19	10	9	3	5	3	2	1	11	1
✻	10–12	G	Dānastuti		9	–	–			–	–	0	2
A	121, 122	Tr.	Indra, VD	120		29	6	14	12	2	1	99	5
C	123–126 5	Tr.[2]	Various[3]	152		1	1	2	24	1	1	33	9
✻	126 6, 7	Epic An.	Dānastuti		8	–	–			–	–	1	1

[1] See § 244 ii. [2] 125 4, 5 J. [3] 123, 124 Uṣas; 125–126 5 Dānastuti.

A	**O. I 127–139 [Divodāsa]**												
A	127	Atyaṣṭi	Agni	33	45	26	16	7	1	2	–	50	1
8	128	,,	,,	24	32	3	3	6	–	1	–	30	1
A	129	,,	Indra	31	46	21	10	2	2	2	–	47	0
8	130–132	,, [1]	,,	70	88	7	3	7	7	1	–	93	4
✻	133 1–5	Mixed[2]	Charm	4	15	–	3	2	1	1	–	1	12
A	6, 7	Atyaṣṭi	Indra	6	8	4	3	3	–	–	–	6	1
,,	134, 135	,,	Vāyu	47	56	10	5	2	7	2	1	61	3
N	136–139	,, [3]	Various[4]	69	97	1	6	1	3	6	3	78	6

[1] 130 10 Tr. [2] 133 1 Tr., 2–4 Epic An., 5 G. [3] 136 7 Tr.; 139 5 B., 11 Tr. [4] 136, 137 MV., 138 Pūṣan, 139 VD.

For the following variations of Atyaṣṭi see Ch. IX, App.; 127 6 (No. 88); 129 8, 9 (Nos. 81, 80); 133 6 (No. 85); 135 7, 8 (No. 74); 137 (No. 77).

MAṆḌALA I, *continued.*

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
S	**P. I 140–164: Māmateya**												
C	140, 146	J, Tr.[1]	Agni	72		3	–	2	19	–	2	29	9
	141, 144	J[2]	,,	80		5	2	7	7	3	–	54	6
C	142	An.	Āpriya		52	–	–			1	–	19	3
C	143	Jt.	Agni	32		1	–	–	4	–	1	17	0
	145	Cont. J	,,	20		3	1	2	1	2	–	3	3
a	147–149	Tr.[3]	,,	55		11	3	5	3	–	–	33	1
	150	Un. lyric[4]	,,	3	6	1	2	1	–	2	–	6	0
	151–153	Tr.[5]	MV	80		3	8	10	5	1	–	52	2
	154–156	J[6]	Viṣṇu	68		4	1	14	3	1	2	25	1
C	157	,,[7]	Aśvinā	24		–	1	–	4	–	–	7	1
	158 1–5	Tr.	,,	20		2	3	4	2	–	–	16	1
	6	An.			4	–	1			–	–	1	0
C	159, 160	J	DP	40		1	–	–	8	–	–	18	1
✻	161	Jt.	Ṛbhavaḥ	56		1	–	6	11	1	4	6	29
✻	162, 163	Tr.[8]	[Ritual]	139	1	1	–	6	24	1	21	12	54
✻	164	Cont. Tr.[9]		202	6	1	3	6	27	5	20	9	72

[1] 140 10 and 2 fin. st. Tr.; 146 5 J. [2] 141 2 fin. st. Tr. [3] 149 Virāj. [4] see § 242 ii. [5] 151 J. [6] 154 Tr. [7] 157 2 fin. st. Tr. [8] 162 Cont. Tr. (3, 6 J). [9] 164 42 11. 11. 8. 8, 51 Epic An.

A	**Q. I 165–191: Māna**												
s	165, 166, 171	Tr.[1]	Ind.-Mar.[2]	139		6	2	6	3	2	–	63	6
	167–169	Tr.[1]	,,	108		31	6	15	7	–	5	77	3
✻	170	Epic An.[3]	,,	5	15	2	–	1	–	–	–	–	6
	172	G	Marutaḥ		9	1	–			1	–	2	1
	173, 174	Tr.	Indra	90		43	10	15	8	1	1	68	1
	175, 176	An.[4]	,,	4	39	8	3	1	–	1	–	29	2
	177	Tr.	,,	19		1	–	2	3	1	–	9	3
	178	,,	,,	19		5	–	2	4	–	1	15	0
✻	179	,,[5]	[Agastya]	21	3	–	1	1	–	–	2	2	11
	180, 181	,,[6]	Aśvinā	74		12	3	13	3	–	3	57	1
c	182	J[7]	,,	31		–	2	2	7	1	1	11	7
s	183–185	Tr.	,,[8]	82		5	2	9	4	6	–	44	5
	186	,,	VD	43		16	2	5	2	–	–	25	4
	187	G[9]			37	5	6			–	–	15	3
C	188	,,	Apriya		33	2	–			1	–	2	4
s	189, 190	Tr.	Agni, Bṛhasp.	62		7	2	7	5	–	–	40	4
✻	191	Epic An.[10]	Charm		69	1	3			4	3	5	40

[1] 166, 168 J (2 fin. st. Tr.). [2] 166 Marutaḥ. [3] 170 1 B., 5 Tr. [4] 175 6, 176 6 Tr.; for 175 1 see Ch. IX, App. No. 29. [5] 179 5 B. [6] 180 Cont. Tr. [7] 182 6, 8 Tr. [8] 185 DP. [9] 187 1, 3, 5–7 An.; for 11 see Ch. IX, App. No. 32. [10] 191 10–12 Mahāp., 13 see Ch. IX, App. No. 67,

Maṇḍala II.

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
N	[Gṛtsamada]												
	1, 2	J	Agni	112		5	2	3	10	1	–	71	7
C	3	Tr.[1]	Āpriya	44		–	1	–	10	2	2	6	4
A	4	,,	Agni	36		12	2	5	1	–	1	35	0
	5	An.	,,		32	2	–			1	1	9	1
	6	Tr. G	,,		24	1	–			1	–	16	0
	7, 8, 41[2]	G	Various[3]		84	1	2			1	1	22	5
✻	8 6	Epic An.[4]	Ag.-I.-So.		4	–	–			–	–	1	0
	9, 10	Tr.	Agni	48		2	2	2	4	1	–	16	2
S	11 1–20	Virāt-sthānā	Indra	80		–	4	13	3	–	1	43	4
	11 21, 14–18, 21	Tr.[5]	,,	198		8	6	20	19	5	4	74	11
C	12, 13	Tr., Jt.	,,	111		1	2	2	17	6	2	17	13
A	19, 20, 22	Tr.[6]	,,	77	7	35	6	9	12	3	1	85	4
	23–26	J[7]	Bṛhasp.	169		6	4	6	21	5	1	64	6
	27–32 3	Tr.[8]	Various[9]	215		10	2	15	24	1	1	94	19
✻	32 4, 5	Cont. J	Rākā	8		–	–	1	1	2	1	3	1
✻	6–8	Epic An.	Sinīvālī		12	–	–			–	–	0	5
	33–38	Tr.[10]	Various[11]	269		9	1	21	28	6	5	108	25
C	39, 40	Tr.	,, [12]	54		–	–	2	10	22	–	6	14
A	41 16–18	An.[13]	Sarasvatī	1	11	–	1			–	–	1	1
✻	42, 43	Ct. Tr., J	Charms	23		–	–	–	4	1	3	1	24

[1] 3 6, 7 J. [2] exc. 8 6, 41 16–18. [3] 7, 8 Agni, 41 1–3 Vāyu, 4–6 MV., 7–9 Aś., 10–12 Ind., 13–15 VD., 19–21 DP. [4] or G with extra verse. [5] 16 J, 17, 21 Jt. [6] For 22 see Ch. IX, App. Nos. 87, 79, 84. [7] 23 15, 19, 24 12 Tr. [8] 30 11, 32 1–3 J; 31 Jt. [9] 27, 29 Ādityāḥ, 28 Varuṇa, 30–32 3 VD. [10] 34 Jt., 36, 37 J. [11] 33 Rudra, 34 Mar., 35 Apāṁ Napāt, 36, 37 VD., 38 Sav. [12] 39 Aś., 40 Soma-Pūṣan. [13] 41 18 B.

Maṇḍala III.

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
N	[Kuśika]												
	1, etc.[1]	Tr.[1]	Agni[2]	367	17	10	10	43	63	3	1	153	15
	2, 3, 26 1–6	J	Ag. Vaiś.[3]	128		4	3	9	18	2	–	90	5
	4 1–7	Tr.	Āpriya	28		1	2	1	1	1	–	17	0
C	8–11	,,	,,	16		–	1	–	3	1	–	2	1
	8 1–9	,, [4]	Vanaspati	28	8	1	–	1	3	–	–	4	1
*	10, 11	,,	,,	8		–	–	–	1	–	–	0	3
C	9 1–8	Bṛh.	Agni	8	24	–	2	–	1	1	1	14	1
,,	9	Tr.	Ag.-Devāḥ	4		–	–	–	2	–	–	0	0
	10	Dim. Uṣn.	Agni		27	–	2			1	–	17	0
*	11, etc.[5]	G[5]	Various[5]		283	11	10			2	2	138	8
	13	An.	Agni		28	3	3			–	–	13	0
	16	BS[6]	,,	9	15	–	1	–	–	–	–	15	1
C	17	Tr.	Ag. Jāt.	20		1	–	–	6	–	–	10	0
	25	Virāj	Agni	15		–	1	2	1	–	–	8	0
*	28	Mixed[7]	,,	9	11	2	–	1	–	–	–	0	1
*	29	Cont. Tr.[8]		48	16	1	–	4	5	–	–	10	4
	30–32, etc.[9]	Tr.[9]	Indra[9]	424		6	3	36	39	7	5	172	22
	33 1–12	,,		48		–	–	3	5	1	–	6	5
*	13	Epic An.	Charm		4	–	–			–	–	0	4
c	34–36, 39	Tr.	Indra	152		–	1	9	31	5	–	45	7
*	37 11	Epic An.	,,		4	–	–			–	–	1	1
	44, 45	Bṛh.	,,	10	30	–	2	1	–	1	–	10	4
*	52 1–4	G	,,		12	–	1			–	–	1	1
*	5–8	Tr.[10]	,,	16		–	–	–	5	–	–	7	0
C	53 2–8	,,	,,	28		–	–	–	4	–	1	5	3
	9–16	Mixed[11]		24	7	2	1	4	4	1	1	8	4
*	17–23	,, [12]	Charm	17	11	–	–	1	2	–	1	2	19
	24	App. Tr.	Indra	4		1	–	1	–	–	–	3	0
C	54	,,	VD	88		–	1	3	19	1	–	28	5
	55–59 5, etc.[13]	,,	Various[13]	219		6	6	23	28	2	1	64	12
C	60	J	Ṛbhavaḥ	28		–	–	2	5	2	–	11	2

[1] 1, 5–7, 14, 15, 18–20, 21 (2, 3 An., 4 11. 11. 11. 8, 5 Sat.), 22 (4 An.), 23 (3 Sat.), 26 7–9. [2] Several hymns include the Devāḥ. [3] 26 4–6 to Agni and Marutaḥ. [4] 8 3, 7 An. [5] 11 (5 Tr. G.), 24, 27 to Agni; 12 to Ind.-Agni: 37 1–10, 40, 41 (3, 8 Tr. G.), 42, 51 10–12 to Indra; 59 6–9 to Mitra; 62 4–6 Bṛhasp., 7–9 Pūṣan, 10–12 Sav., 13–15 Soma, 16–18 MV. [6] The Bṛhatī dimeter verses in this hymn have mostly trochaic cadence. [7] 28 1, 2, 6 G., 3 Uṣṇih, 4 Tr., 5 J. [8] 29 1, 4, 10, 12 Epic Anuṣṭubh. [9] also 38 (Cosmogony), 43, 46, 47 (I.-Mar.), 48–51 6, 51 7–9 (I.-Mar.), 53 1 (I.-Parvata); 51 1–3 J. [10] 52 6 J. [11] 53 9, 11, 14, 15 Tr., 10, 16 J, 12 An., 13 G. [12] 53 17, 19, 21, 23 Tr., 18 B., 20, 22 Epic An. [13] 55–57 VD., 58 Aś., 59 1–5 Mitra, 61 Uṣas, 62 1–3 I.-Varuṇa.

Maṇḍala IV.

				Tr.	Dim.	A	B	C	D	E	F	Lingu.
S	[Vāmadeva]											
	1–3, 6	Tr.[1]	Agni	269	6	29	9	27	13	1	1	181 8
	4, 5	,,	,, [2]	120		5	–	23	15	1	2	61 10
	7	Mixed[3]	,,	24	20	1	1	4	1	–	1	16 0
	8, 9, etc.[4]	G	Ag., Indra		269	8	21			3	1	120 8
	10	Padap.[5]	Agni	8		–	–	4	–	–	1	13 0
N	11, 12	Tr.	,,	48		2	2	4	12	–	–	21 2
,,	13 1–4	,,	Sūrya	16		1	–	1	2	–	–	2 1
✻	5	,,	,,	4		–	–	–	–	–	–	0 2
N	14	,,	VD	16		–	–	–	3	–	–	1 0
	16, 17, etc.[6]	,,	Indra[6]	450		39	16	35	31	2	5	307 10
✻	18	,,	[Indra]	52		–	–	3	4	1	2	4 19
N	24 1–8	,,	Indra	32		1	1	2	5	–	–	15 0
✻	9, 10	T, Ep. An.		4	4	–	1	–	–	–	–	0 1
N	25	Tr.	Indra	32		1	–	–	5	1	–	8 1
,,	33–37 4	Tr.[7]	Ṛbhavaḥ	176		6	4	12	21	2	–	79 7
,,	37 5–8	An.	,,		16	–	2			1	–	11 1
	38–39 5, etc.[8]	Tr.[8]	Various[8]	244		21	9	13	14	6	2	114 10
✻	39 6	Epic An.	Dadhikrā		4	–	–			–	–	0 1
	46–48	G, An.[9]	Vāyu[9]		55	2	7			–	–	28 0
N	49, etc.[10]	G	Various[10]		54	1	2			–	–	17 0
,,	50–57 3[11]	Tr., J[11]	,, [11]	192	4	3	5	10	17	1	1	57 11
✻	57 4–8	Epic An.[12]	Charm	5	14	–	–	–	–	–	–	0 9
✻	58	Tr.[13]	Ghṛta	44		–	–	2	10	2	4	9 3

[1] 1 1–3 see Ch. IX, App. Nos. 75, 62, 83. [2] 4 Agni Rakṣohan, 5 Agni Vaiś. [3] 7 1 J, 2–6 An., 7–11 Tr. [4] 8, 9, 15 1–6 Agni: 15 7–10 Dān.; 30–32 21 Indra; 22–24 Dān. [5] see Ch. IX, App. No. 21; 5 No. 52. [6] 16, 17, 19–23, 26–29; 26, 27 Indra-Śyena, 28 Ind.-Soma. [7] 36 Jt. [8] 38, 39 1–5 Tr., 40 J (1 Tr.) to Dadhikrā; 41, 42 to I.-Var., 43–45 to Aś. (45 Jt.). [9] 46 G., 47, 48 An.; 46, 47 to Indra-Vāyu. [10] 49 Ind.-Bṛh.; 52 Uṣas; 55 8–10 VD. (8 Tr. G.); 56 5–7 DP. [11] 50 1–9 Tr. to Bṛh., 10, 11 Jt. to Ind.-Bṛh.; 51 Tr. to Uṣas; 53 J, 54 Jt., to Savitar; 55 1–7 Tr. to VD.; 56 1–4 Tr. to DP.; 57 1–3 to Kṣetrapati (1 An., 2, 3 Tr.). [12] 57 5 see Ch. IX, App. No. 14, 8 Tr. [13] 58 11 J to Agni.

Maṇḍala V.

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
A	**A. The Atri collection**												
s	2	Tr.	Agni	49		3	–	5	2	–	1	13	2
	6, 7, etc.[1]	Atri An.	,,		332	29	42			1	1	180	6
	33 1–7	Tr.	Indra	27		15	1	5	1	1	1	13	2
	8–10	,,	Dānastuti	12		2	–	–	2	–	–	8	0
	35, etc.[2]	Atri An.	Indra	3	80	6	6			–	–	49	0
	36	Tr.[3]	,, [3]	24		1	1	4	2	–	–	15	2
	41	,,	VD	79		28	11	10	4	–	–	54	7
s	43	,,	,,	60		5	–	5	4	1	–	39	2
	45	,,	,,	44		8	2	6	5	–	–	27	0
	50, etc.[4]	Atri An.[4]	Various[4]	6	380	44	56			7	4	169	11
	51 1–3, etc.[5]	G[5]	,, [5]		94	3	12			1	–	32	5
	53, 56, 87[6]	Lyric[6]	Marutaḥ	57	77	12	26	6	6	1	–	67	3
	68, 70, 82 7–9	Tr. G	Various[7]		36	1	3			–	–	9	1

[1] 6 (P.), 7, 9, 10, 16–23 (19 1, 2 Tr. G.), 24 (Un. lyric, see § 242 iii), 25. [2] 35, 38, 39; 40 1–3 Uṣṇih. [3] 36 3 J; 6 Dān. [4] 50 to Netar; 51 4 G. to Vāyu; 5–7 Dim. Uṣ. to I.-Vāyu; 8–10 Dim. Uṣ. to Agni and VD.; 52 to Marutaḥ (15–17 Dānastuti); 64–67 to MV.; 72 Uṣṇih to MV.; 73, 74 to Aś.; 75 P. and 78 1–3 Uṣṇih to Aś.; 84 Pṛthivī; 86 Ind.-Ag. [5] 51 1–3 to Agni and VD.; 61 (5 An., 9 Sat.) to Marutaḥ, etc.; 71 to MV.; 82 1–6 to Savitar. [6] 53 KS. (12 Tr. G.), see § 248 i; 56 B. (3, 7 Sat.); 87 see Ch. IX, App. No. 63. [7] 68, 70 to MV.; 82 7–9 to Savitar.

N	**B. The later collection**												
	1, 3, etc.[1]	Tr., J[1]	Agni[1]	216		2	2	19	23	–	3	85	7
C	4	Tr.	,, [2]	44		2	–	2	11	1	–	17	3
,,	5	G	Āpriya		30	2	–			2	–	6	5
	13, 14, etc.[3]	,, [3]	Agni[3]		85	1	2			1	–	32	0
	29, etc.[4]	Tr.[4]	Indra	276		6	5	18	21	2	4	107	18
✻	30 15	,,	Dānastuti	4		–	–	–	–	–	1	1	1
✻	40 5–9	Tr., Epic An.[5]	Charm	12	8	1	–	–	2	4	1	1	9
C	42 1–17, etc.[6]	Tr., J[6]	Various[6]	241		1	1	3	30	11	–	67	17
	18, 44, etc.[7]	,, [7]	,, [7]	402		8	2	29	37	11	3	144	23
✻	44 14, 15	Cont. Tr.	Agni	8		–	–	–	–	–	4	0	0
✻	51 14, 15	Epic An.	Charm		8	–	1			1	2	0	0
✻	78 5–9	,,	,,		20	–	–			–	–	0	6
C	79	Paṅkti	Uṣas		43	–	1			1	–	22	0
✻	83	Cont.Tr.[8]	Parjanya	36	4	–	–	2	4	–	3	2	14

[1] 1, 3 Tr., 8, 11 J, 12, 15 Tr., 27 1–3 Tr. (Dān.), 28 1–3 Tr. (2 J). [2] 4 9–11 A. Jāt. [3] 13, 14; 26; 27 4–6 An. (Dān.); 28 4–6 (4 An.). [4] 29, 30 1–14 (12–14 Dān.), 31, 32, 34 1–8 J, 9 Tr. (Dān.), 37, 40 4. [5] 5, 9 Epic An. [6] 42 1–17 Tr., 46 3–6 J to VD.; 62 Tr., 63 J, 69 Tr. to MV.; 78 4 Tr. to Aś.; 80 Tr. to Uṣas, 81 J to Sav., 85 Tr. to Varuṇa. [7] 42 18 Tr. to Aś.; 44 1–13 J, 46 1, 2 Jt., 47 Tr., 48 J, 49 Tr., 51 11–13 J to VD.; 46 7, 8 Jt. to Gnāḥ; 54 J (14 Tr.), 55 Jt., 57 J with 2 fin. st. Tr., 58 Tr., 59 Jt., 60 Tr. (7, 8 J) to Marutaḥ; 76, 77 Tr. to Aśvinā. [8] 9 Epic An.

Maṇḍala VI.

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
A	**Bharadvāja**												
	1. The Agni series												
C	1	Tr.	Agni	52		2	–	4	5	–	–	34	1
	2 1–10, 14	An.	,,		60	4	10			–	–	39	0
	2 11, 3, 4	Tr.	,,	69		13	5	10	1	–	–	65	2
C	5–8	,, [1]	,, [1]	112		3	–	2	13	1	–	58	4
,,	9	,,	Ag. Vaiś.	28		–	1	–	2	–	1	3	6
	10–13	,,	Agni	98		22	7	17	3	1	1	91	2
	15 1–15	J, Tr.[2]	,,	62	1	7	7	6	3	–	–	47	0
	16–18	Mixed[3]	,,	5	7	–	–	–	–	2	–	5	1
*	19	Tr.	,,	4		–	–	–	2	–	–	0	2
	16 1–45	G[4]	,,		126	5	8			–	–	58	4
	46	Tr.	,,	4		1	–	3	–	–	–	5	0
*	47, 48	Epic An.	,,		8	–	–			–	–	0	3

[1] 7, 8 to Ag. Vaiś.; 7 6, 7 J, 8 Jt. [2] 15 1–9 J. [3] 15 16 Tr., 17 An., 18 B. [4] 16 25–27 Tr. G.

	2. The Indra series												
	17, 20–26	Tr.	Indra	346		78	18	39	34	2	4	231	18
n	18, 19, 30–32	,,	,,	169		8	3	8	25	4	–	100	8
C	27	,,	,, [1]	32		2	–	2	5	–	3	16	2
*	28 1–7	,, [2]	,,	28		–	–	1	2	–	–	2	6
*	8	Epic An.	Charm		4	–	–			–	–	0	2
	29, etc.[3]	Tr.	Indra	252		36	6	39	13	–	1	192	12
	42, 43, 44 1–6	An.[4]	,,	1	50	3	2	1		–	–	28	0
	44 7–9	Pentad	,,	12		–	–	–	–	–	–	5	1
	22–24	Tr.	Soma	12		–	–	–	–	2	–	3	0
	45	G	Indra		100	8	7			–	–	61	0
	46	BS	,,	21	35	7	7	4	–	1	1	34	3
n	47 1–5	Tr.	Soma	20		1	–	1	2	–	–	5	1
,,	6–14	,,	Indra	36		3	–	–	1	–	–	24	2
C	15–18	Cont. Tr.	,,	16		–	–	–	2	–	3	0	1
,,	19–21	Tr.[5]	VD	9	3	1	1	–	3	–	–	2	2
	22–25	Mixed[6]	Dānastuti	6	4	1	–	1	1	–	–	5	1
*	26–28	Tr.[7]	Charm	12		–	–	–	2	–	–	0	2
*	29–31	Cont. Tr.	,,	12		1	–	–	2	1	3	0	7

[1] 27 7, 8 Dānastuti. [2] 28 2–4 J. [3] 29, 33–41, 44 10–21. [4] 42 4 B., 43 Dim. Uṣṇih. [5] 47 19 B. [6] 47 22 Tr., 23 An., 24 Tr. G., 25 Dvip. Tr. [7] 47 27 J.

Maṇḍala VI, *continued.*

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
	3. The Viśve Devāḥ series												
	48 1–21, etc.[1]	BS[1]	VD[1]	36	69	15	6	6	5	3	–	65	4
✻	22	Epic An.	Cosmogony		4	–	–			–	–	0	3
	49, etc.[2]	Tr.	VD[2]	193		21	12	19	6	1	2	105	6
✻	51 16	Epic An.			4	–	–			–	–	0	0
✻	52 1–3	Tr.	Charm	12		–	–	–	1	–	–	0	3
C	4–6, etc.[3]	,, [3]	Various[3]	42	18	1	–	–	8	1	–	17	8
,,	7–12, 53–57	G	Pūṣan[4]		134	1	4			–	–	30	15
c	59 7–10, etc.[5]	,, [5]	Various[5]		61	1	1			1	–	29	0
c	61 1–3, etc.[6]	J, Tr.[6]	,, [6]	64		2	–	5	11	1	–	39	3
	63–68 8	Tr.	,, [7]	205		55	24	31	19	–	–	143	6
C	68 9–11	Jt.	I.-Var.	12		–	–	–	1	1	–	6	0
,,	69–71, 73	Tr.[8]	Various[8]	92		1	2	1	16	–	–	45	3
,,	72	Cont. Tr.	I.-Soma	20		2	–	3	2	1	4	5	0
✻	74	Tr.	S.-Rudra	16		–	–	1	4	–	1	1	8
✻	75	Cont. Tr.[9]	Charm	52	25	–	2	1	8	2	4	2	45

[1] with 51 13–15 Dim. Uṣnih to VD.; 60 13–15 to Ind.-Agni (13 Tr., 14 B., 15 An. [2] 49–51 12, 52 13–15; 60 1–3 to Ind.-Agni. [3] 52 4–6, 16, 17 to VD.; 58 (2 J.) to Pūṣan; 59 1–6 B. to Ind.-Agni. [4] 52 7–12 to VD. [5] 59 7–10 (An.) and 60 4–12 to Ind.-Agni; 61 4–12 (10–12 Tr. G) to Sarasvatī. [6] 61 1–3 J, 13, 14 Jt. to Sarasvatī; 62 Tr. to Aśvinā. [7] 63 1–8 Aś., 9–11 Dān.; 64, 65 Uṣas; 66 Mar.; 67 MV.; 68 1–8 Ind.-Varuṇa. [8] 69 Ind.-Viṣṇu; 70 DP. (J); 71 Sav. (1–3 J); 73 Bṛhasp. [9] 75 12, 13, 15, 16, 19 Epic An., 17 Paṅkti.

Maṇḍala VII.

S													
	Vasiṣṭha												
	1. The Agni and Indra series												
	1, 3, 4, 7, 8	Tr.[1]	Agni	201		11	24	58	9	3	3	102	7
	2 1–7	,,	Āpriya	28		2	1	3	1	–	–	14	1
C	5, 9–13	,,	Agni[2]	122		4	1	3	26	2	–	58	2
	6	,,	,, [3]	28		1	2	5	3	–	–	10	4
	14, 16, 32	BS[4]	Various[4]	66	99	15	11	12	7	4	–	79	3
C	15	G	Agni		45	1	–			1	–	19	0
	17	Dvip. Tr.	[Āpriya]	14		–	–	4	2	–	–	8	0
C	18 1–21	Tr.	Indra	84		1	3	6	17	2	–	34	7
	22–25	,,	Dānastuti	16		–	–	–	1	–	–	6	0
	19–30, 31 10–12	,, [5]	Indra	309		30	21	56	18	–	–	218	9
	31 1–9	G	,,		27	–	–			–	–	9	1
✻	33	Tr.	[Vasiṣṭha]	56		2	–	3	11	1	1	1	24

[1] 1 1–18 Virāj. [2] 5, 13 Agni Vaiś. [3] 6 6, 7 Agni Vaiś. [4] 14 (1 B., 2, 3 Tr.), 16 to Agni; 32 (3 see Ch. ix, App. No. 72) to Indra. [5] 22 1–8, 31 10–12 Virāj.

MAṆḌALA VII, *continued.*

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
	2. The first Viśve Devāḥ series												
	34 1–21, etc.[1]	Pentad	VD[1]	64		–	–	2	–	2	1	28	4
	22–25	Tr.	,,	15		1	–	2	2	–	–	2	2
✻	35	,,	,,	59		2	–	–	6	2	7	9	6
	36–40	,,	,,	149		15	22	25	7	1	–	74	4
C	41, 44, 59 7, 8	,, [2]	Various[3]	55		2	–	4	9	3	2	10	5
	42, 43	,,	Agni & VD	42		4	5	11	2	–	–	21	1
C	45–48, etc.[4]	,, [4]	Various[4]	105		4	1	6	7	–	1	44	2
✻	49	,,	Āpaḥ	15		–	1	–	2	1	–	2	2
✻	50	Cont. Tr.	Charm	16		2	–	–	2	4	1	0	13
C	55 1, 59 9–11	G	Various[5]		12	–	1			–	–	2	0
✻	55 2–4	Lyric[6]	Charm		12	–	2			–	–	1	0
✻	5–8	Epic An.	,,		16	–	–			–	2	0	8
	56 12–58	Tr.	Marutaḥ	102		9	5	24	2	–	–	63	3
	59 1–6	BS	,,	9	15	1	3	1	–	1	–	10	2
✻	12	Epic An.	Charm		4	–	–			1	–	0	3

[1] with 56 1–11 to Marutaḥ. [2] 41 1, 44 1 J. [3] 41 Bhaga, 44 Dadhikrā, 59 7, 8 Marutaḥ. [4] 45 Sav.; 46 Rudra (Jt.); 47 Āpaḥ; 48 Ṛbhavaḥ; 51, 52 Ādityāḥ; 53 DP.; 54 Vāstoṣpati. [5] 55 1 Vāstoṣpati, 59 9–11 Marutaḥ. [6] see Ch. IX, App. No. 54.

	3. The second Viśve Devāḥ series												
	60–65	Tr.	MV	149		8	8	25	8	2	1	46	5
	66 1–9, etc.[1]	G	Various[1]		82	4	13			–	–	42	1
	10–15, etc.[2]	BS	,, [2]	32	52	5	8	1	–	–	1	47	1
✻	16	Pur.	Sūrya	1	2	1	–			–	–	0	2
	67–73	Tr.[3]	Aśvinā	177		7	14	35	19	4	2	105	8
n	75–77	,,	Uṣas	81		1	1	9	12	–	1	32	5
C	78–80	,,	,,	46		1	–	1	14	–	1	27	4
,,	82, 83	J	I.-Varuṇa	76		1	–	1	4	4	2	22	5
	84–88	Tr.	Varuṇa[4]	120		5	11	25	2	1	3	57	11
C	89 1–4, etc.[5]	G[5]	Various[5]		18	–	2			–	–	3	2
,,	5	J	Charm	4		–	–	–	1	–	–	1	0
c	90, 91	Tr.	I.-Vāyu	51		–	–	2	8	1	–	27	3
	92–100[6]	,,	Various[7]	187		18	13	26	15	2	2	88	4
C	101	,,	Parjanya	23		1	1	–	5	–	–	2	7
✻	103	,, [8]		36	4	2	–	1	5	1	2	4	28
✻	104 1–24	Cont. Tr.	Charms	96		–	–	4	19	5	3	7	39
✻	25	Epic An.	Ind.-Soma		4	–	–			–	–	0	0

[1] 66 1–3, 7–9, 17–19 MV., 4–6 Ādityāḥ; 94 Ind.-Ag.; 96 4–6 Sarasvat. [2] 66 10–15 MVA.; 74 Aś.; 81 Uṣas; 96 1–3 (3 Prast.) Sar. [3] 68 1–7 Virāj. [4] 84, 85 Ind.-Varuṇa. [5] 89 1–4 (4 Tr. G) Charm; 102 Parjanya. [6] except 94, 96. [7] 92 I.-Vāyu; 93 I.-Agni; 95 Sar.; 97, 98 Ind.-Bṛh.; 99, 100 Viṣṇu. [8] 103 1 Epic An.

Maṇḍala VIII.

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
S	**A. VIII 1–11: Kaṇva collections**												
	1, 3, 4[1]	BS[1]	Indra[2]	95	202	18	21	12	7	3	1	146	11
*	1 33	Tr.	Dan.	4		–	–	1	–	–	–	0	2
*	34	,,		4		–	–	1	–	–	1	0	3
	2	Tr. G[3]	Indra[3]		127	2	5			–	–	56	7
*	3 24	P (Ep.)			5	1	–			–	–	0	3
	5	G[4]	Aśvinā[5]	1	110	4	5			3	–	44	2
	6, 7, 9–11[6]	G[6]	Various[6]	30	324	2	23	1	4	3	3	141	9
	8, 9 7–9, 16–18	An.	Aśvinā[7]		104	–	6			2	–	34	1

[1] 1 1–32 B. (2, 4 Sat.); 3 1–23 (21 Tr. An., 22, 23 G); 4 1–21 (21 Pur.). [2] 1 30–32, 3 21–23, 4 19–21 Dān.; 4 15–18 Pūṣan. [3] 2 40–42 G (Dān.). [4] 5 32, 35 Tr. G, 37 P., 38 B., 39 An. [5] 5 37–39 Dān. [6] 6 Indra (46–48 Dān.); 7 Mar. (33 Tr. G); 9 1–6, 10–15, 19–21, 10 Aś. (mixed metres); 11 Agni (4 Tr. G, 10 Tr.). [7] 9 16–18 Uṣas and Aś.

A	**B. VIII 12–31: Various early collections**												
	12, 13, 18 1–9	Dim. Uṣ.	Indra[1]		222	6	13			3	–	138	4
S	14, 17 1–13	G	,,		84	2	3			–	–	12	7
	15, etc.[2]	Uṣ.	Various[2]	26	60	12	8	5	3	3	–	29	2
S	16	Tr. G	Indra		36	1	4			–	1	18	0
	19–22	KS[3]	Various[4]	144	204	45	28	32	11	7	2	171	11
	23–26	Uṣṇih[5]	,, [6]	101	228	40	41	16	6	5	2	175	7
	27–30	Various[7]	VD.	45	92	11	13	3	4	2	–	36	8
	31	G[8]			61	7	6			1	–	19	1

[1] 18 1–9 Adityāḥ. [2] 15 Indra (4–6 Dim. Uṣ.); 17 14, 15 Ind. and Vāstoṣpati (BS.); 18 10–22 Ādityāḥ. [3] 19 34 Uṣ., 37 P.; 22 1, 3, 5, 7 B., 8 An., 12 see Ch. IX, App. No. 45. [4] 19 1–33 Agni, 34, 35 MVA., 36, 37 Dān.; 20 Marutaḥ; 21 1–16 Indra, 17, 18 Dān.; 22 Aś. [5] 24 30, 26 20 An.; 26 16, 19, 21, 25 G. [6] 23 Agni; 24 1–27 Indra, 28–30 Dān.; 25 1–9 MV., 10–21 VD., 22–24 Dān.; 26 1–19 Aś., 20–25 Vāyu. [7] 27 BS.; 28 G (4 Pur.); 29 see Ch. IX, App. No. 4; 30 see § 248 ii. [8] 31 15–18 P.

Maṇḍala VIII, *continued.*

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
S	**C. VIII 32–59: Kaṇva and other collections**												
	32, 34 16–18	G	Indra[1]		99	–	7			5	–	33	2
	33 1–15	B	,,	15	45	3	8	1	–	–	1	28	0
*	16–18	G			9	–	–			–	–	0	3
*	19	Epic An.			4	–	–			–	–	0	6
	34 1–15	An.	Indra		36	–	5			2	–	9	2
	35–38[2]	Lyric[2]	Various[2]	66	93	1	9	12	4	5	–	34	7
	39–41[3]	Mahāp.[4]	,, [5]		165	6	12			2	–	44	9
	40 12	Tr.	I.-Agni	4		–	–	1	2	–	–	3	0
	42 1–3	,,	Varuṇa	12		–	–	–	1	–	–	0	0
	4–6	An.	Aśvinā		12	–	–			–	–	4	0
n	43, 44	G	Agni		189	3	1			7	2	64	9
	45	,,	Indra		126	–	8			–	–	43	4
A	46	Mixed[6]	,, [7]	28	88	24	23	2	1	2	1	65	3
N	47 1–12	Mahāp.	MVA		54	–	4			–	–	17	2
*	13–18	,, (Ep.)	Charm		24	–	–			–	–	0	3
*	48	Tr.[8]	Soma	60		1	–	9	5	1	–	15	7
	49–54	BS	Indra	84	140	8	13	5	10	3	2	123	8
	55, 56	G[9]	Dānastuti		31	2	3			1	–	17	7
	57	Tr.	Aśvinā	16		–	–	1	1	1	–	8	1
*	58	,,		12		–	–	–	3	–	–	1	8
*	59 1–5	Cont. J.	I.-Varuṇa	20		–	–	1	3	4	–	3	2
*	6, 7	Cont. Tr.	,,	8		–	–	1	1	–	4	0	3

[1] 34 16–18 Dān. [2] 35 Un. lyric (see § 242 iv) to Aś.; 36, 37 (see Ch. ix, App. Nos. 73, 61, 71, 70) to Indra; 38 G to Ind.-Agni. [3] except 40 12. [4] 40 2 see Ch. ix, App. No. 76. [5] 39 Agni; 40 Ind.-Agni; 41 Varuṇa. [6] see § 248 iii. [7] 46 25–28 Vāyu; 21–24, 29–33 Dān. [8] 48 5 J. [9] 55 3, 5 An., 4 Tr. G; 56 5 P.

Maṇḍala VIII, *continued.*

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
A	**D. VIII 60–103 (Various small collections)**												
	60, 61, 66 1–14	BS	Indra[1]	78	130	21	20	7	3	1	1	96	12
S	62	Paṅkti[2]	,,		48	1	1			–	1	12	1
	63 1–11, 64, 65	G	,,		108	2	13			1	–	41	2
	63 12	Tr.	Devāḥ	4		–	1	–	1	–	–	1	0
*	66 15	Epic An.			4	–	–			–	–	0	2
	67–69	G[3]	Indra[4]	2	189	14	19			3	1	72	8
	70, 71 10–15	BS[5]	Ind., Agni	26	53	16	15	2	2	–	–	49	3
S	71 1–9, 79	Tr. G	Ag., Soma		55	–	–			–	–	22	4
	72–74	G[6]	Various[7]		145	13	8			3	–	45	3
S	75–78	G[8]	Indra[9]	4	146	5	7			–	1	37	12
	80 1–9, etc.[10]	G[10]	Various[10]	9	150	8	9	1		–	1	63	4
	10	Tr.	Devāḥ	4		–	1	–	–	–	–	2	0
S	81	Tr. G	Indra		27	1	–			–	–	19	0
,,	86	J	Aś., Sav.	18		–	–	1	–	1	–	6	0
,,	88–90	BS[11]	Indra	25	51	4	2	3	–	3	1	50	1
*	91	Epic An.	Charm		30	1	1			1	–	1	8
S	92–94	G[12]	Indra[13]		235	11	16			–	–	102	7
,,	95	An.[14]	,,		32	1	1			–	–	16	1
,,	96	Tr.	,,	84		4	4	10	8	–	1	29	3
,,	97 1–9	Bṛh.	,,	9	27	–	–	–	1	1	–	16	1
	10–15	Irreg.[15]	,,	16	8	4	1	2	–	–	–	17	2
	98, etc.[16]	BS[16]	,,	36	83	11	11	4	1	4	1	51	2
*	100 1–6	Tr.[17]		24		–	1	2	1	1	2	0	3
*	7–9	Epic An.			12	–	–			–	–	1	2
*	10, 11	Tr.	Vāc	8		–	–	1	–	–	–	3	3
*	12	Cont. Tr.		4		–	–	–	–	–	1	0	1
*	101 14	Tr.	Cosmog.	4		–	–	–	–	–	–	0	1
*	15, 16	,,	Gauḥ	8		–	–	–	1	–	–	0	0
	102 1–18	G	Agni		54	4	2			1	–	17	0
*	19–22	,,	,,		12	1	–			–	–	0	2
	103 1–13	Mixed[18]	,,	17	32	10	6	2	2	2	–	35	0
	14	An.	,,		4	–	–			–	–	1	0

[1] 60 Agni. [2] 62 7–9 Dim. B (Dim. Uṣ. with refrain verse). [3] 68 16 Tr. G; 69 1–3, 7–10, 12–15 An.; 11, 16 P; 17, 18 B. [4] 67 Ādityāḥ; 68 14–19, 69 17, 18 Dān. [5] 70 7–12 B; 13–15 see § 245 ii. [6] 74 13–15 An. [7] 72 VD.; 73 Aś.; 74 1–12 Agni, 13–15 Dānastuti. [8] 77 10, 11 BS.; 78 10 B. [9] 75 Agni. [10] 80 1–9, 82 Ind.; 83 VD.; 84 Agni; 85 Aś.; 87 Aś. (BS.). [11] 89 5, 6 An., 7 B. [12] 94 2 Tr. G. [13] 94 Marutaḥ. [14] 95 7 Tr. An., see § 94 viii. [15] see § 224. [16] 98 1–3 Uṣ., 4–6 Dim. Uṣ., 7–12 Mixed; 99; 101 1–13 VD. (3 G, 13 B). [17] 100 6 J. [18] 103 1–3 B, 4–7 B.-Sat., 8–13 Kak.-Sat.

Maṇḍala IX.

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
N	Soma Pavamāna collection												
	1–4	G	Soma P.		113	–	3			2	–	51	4
	5 1–7	,,	Apriya		21	–	1			–	–	1	1
*	8–11	Epic An.	,,		16	1	–			1	–	1	3
	6–60	G[1]	Soma P.[2]	1	1035	19	22			20	10	555	20
	61–67 30[3]	,, [4]	,, [5]	3	599	8	9			14	–	329	8
S	62 4–6, etc.[6]	Tr. G	,, [6]		27	1	2			–	–	16	2
*	67 31, 32	Epic An.			8	–	–			1	2	0	4
	68, etc.[7]	J[7]	Soma P.	248		3	5	11	18	4	3	127	13
S	70, etc.[8]	,, [8]	,,	116		3	4	25	6	2	–	72	8
C	80	,,	,,	20		–	–	–	5	–	2	13	2
	81–86	,, [9]	,,	320		8	4	21	19	6	5	187	25
	87, etc.[10]	Tr.	,,	252		11	5	12	32	2	2	146	8
S	88	,,	,,	28		4	4	5	–	1	–	30	1
A	93, 94	,,	,,	40		9	4	6	4	1	–	35	0
	97 1–33, 52–56	,,	,,	152		5	3	7	12	2	1	103	5
C	34–51, 57, 58	,,	,,	80		1	–	4	18	–	–	51	3
A	98–101	An.[11]	,,	2	176	11	8			3	2	110	7
,,	102–106	Uṣnih[12]	,,	29	91	5	10	3	1	2	1	65	1
S	107	BŚ[13]	,,	38	62	4	4	4	2	6	–	63	2
A	108	KS	,,	24	32	10	4	3	1	–	–	30	2
S	109	Pentad[14]	,,	43	1	2	2			2	–	29	3
,,	110	Virāj[15]	,,	33	3	1	1	4	4	1	1	25	0
A	111	Atyaṣṭi	,,	9	12	2	2	–	–	1	–	12	1
*	112–114	Ep. An.[16]			78	2	3			3	2	7	31

[1] 60 3 Pur. [2] 58 Dān. [3] exc. as in next line. [4] 67 16–18 Dvipadā G, 30 see Ch. IX, App. No. 14. [5] 67 10–12 Pūṣan, 22–24 Agni, 25–27 VD. [6] 62 4–6; 66 16–18; 66 19–21 (Agni). [7] 68 Jt.; 69 (2 fin. st. Tr.); 72, 73; 74 (8 Tr.); 75, 77, 78. [8] 70, 71 Jt.; 76, 79. [9] 81, 82 Jt.; 85 11, 12 Cont. Tr. [10] 87, 89–92, 95, 96. [11] 98 11, 99 1 B; 101 2, 3 G. [12] 102, 106 1–3 Dim. Uṣ. [13] 107 3, 16 see Ch. IX, App. No. 72. [14] 109 22 type 8.4.8. [15] 110 1–3 12.8.12, 4–9 12.12.12. [16] with refrain borrowed from 106 4b.

Maṇḍala X.

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
	A. X 1–9: Agni collection												
S	1, 6	Pentad[1]	Agni	56		5	–	7	1	–	1	21	1
C	2, 7, 8	Tr.	,, [2]	92		1	1	6	9	1	2	38	6
S	3	,,	,,	28		7	–	1	2	–	–	14	0
C	4, 5	,,	,,	56		1	2	2	11	1	1	23	5
,,	9 1–5	G	Āpaḥ		15	–	2			–	–	4	1
*	6, 7	,,	Charm		6	–	–			–	–	0	2
*	8, 9	Epic An.	,,		8	–	–			1	1	0	5

[1] mixed with Triṣṭubh. [2] 8 7–9 Indra.

*	**B. X 10–19: Funeral collection**												
	10	Tr.	[Yama]	56		2	2	7	3	1	2	6	28
	11	J[1]	Agni	36		1	–	–	2	–	–	16	4
s	12	Tr.	Ag. & VD	33		3	1	7	–	1	–	12	6
	13 1–3	,,	DP	12		1	1	1	1	–	1	4	0
	4	,,		4		–	–	–	–	1	–	0	3
	5	J	DP	4		–	–	2	–	–	1	0	0
	14 1–12, etc.[2]	Cont.Tr.[2]	Pitaraḥ[2]	243	5	6	3	3	25	4	19	14	141
	13–16, etc.[3]	Epic An.[3]	,, [3]	1	39	–	1			2	–	0	22
	19	,, [4]	Charm		31	–	–			1	–	1	14

[1] 11 7–9 Tr. [2] 14 1–12, 15 Tr. (11 J), 16 1–10, 18 1–13 (11 Prast.), funeral hymns; 17 1–13 (13 11.8.8.8). [3] 14 13–16 (15 Bṛh.), 16 11–14 funeral hymns; 17 14, 18 14. [4] 19 6 G.

A	**C. X 20–26: Vimada**												
	20	Tr. G[1]	Agni	7	26	1	1	–	1	–	–	11	0
	21, 24–26[2]	An.[2]	Various[2]		124	8	11			1	–	56	2
	22	Un.lyric[3]	Indra	17	43	18	9	4	1	1	–	43	1
	23	Cont. J.	,,	28		15	2	5	1	2	1	19	0
*	24 4–6	Epic An.	Cosmog.		12	–	–			–	–	0	3

[1] 1 from 25 1; 9 Virāj, 10 Tr. [2] 21 Ag., 24 1–3 Ind., 25 Soma: for metre see Ch. IX, App. No. 66; 26 Pūṣan. [3] For metre see § 243; 15 Tr.

MAṆḌALA X, *continued.*

				Tr.	Dim.	A	B	C	D	E	F	Lingu.
C	D. X 27–84: various small groups											
*	27	Cont. Tr.		96		1	–	3	4	2	5	9 30
*	28	Tr.		48		–	1	–	–	–	1	13 14
N	29–32 5	,, [1]	Various[1]	156		10	3	10	14	1	1	76 12
*	32 6–9	,,	[Agni]	16		1	–	–	–	–	–	2 5
	33	Mixed[2]		7	23	–	3			–	–	11 6
*	34	Tr.[3]	[Akṣāḥ]	56		–	–	1	8	1	1	0 33
	35–38	J[4]	Various[4]	165		2	1	11	35	6	–	58 7
	39–41	J[5]	Aśvinā	124		5	1	8	12	7	2	52 6
	42–44[6]	Tr., J[6]	Indra	104		1	1	1	10	2	1	40 9
*	42 9–11	Tr.		12		–	–	1	–	–	–	1 6
	45, 47	Tr.	Ag., Indra	75		2	1	3	11	1	0	25 3
	46	Pentad[7]	Agni	40		–	–	4	3	–	1	27 1
A	48–50	J[8]	[Indra]	116		36	6	18	15	3	1	81 6
*	51–53	Cont. Tr.	[Agni]	104		4	1	3	23	4	10	10 35
	54–56 3	Tr.	Indra[9]	68		1	1	3	15	–	–	11 12
*	56 4–7	Jt.		16		1	1	1	–	1	–	1 7
*	57	G	Charm		18	1	–			–	–	1 2
*	58	Epic An.	,,		21	–	–			1	–	0 7
*	59 1–7	Cont. Tr.	,,	27		1	–	4	1	2	2	6 11
*	8–10	Ma. (E.)[10]	DP		17	2	–			–	–	0 2
*	60 1–6	G			19	–	–			1	–	2 0
*	7–12	Epic An.[11]	Charm		27	–	1			–	3	0 7
A	61	Tr.		108		25	3	32	4	–	2	76 7
	62	Mixed[12]		22	20	1	2	3	2	11	–	10 7
	63, 64	Cont. J, J[13]	VD	132		2	1	7	12	8	–	44 6
	65, 66	Jt., Cont. J	VD	116		7	3	1	19	6	1	31 6
	67, 68	Tr.	I.-Bṛhasp.	96		3	–	6	12	2	1	23 14
	69, 70	,, [14]	Agni[15]	92		1	1	6	23	5	–	23 8
*	71	Cont. Tr.	[Jñāna]	44		–	–	–	5	1	5	0 17
*	72	Epic An.	Cosmog.		36	–	–			1	2	0 15
A	73, 74	Tr.	Indra	68		9	4	18	1	1	–	37 9
n	75, 76	Cont. J, J	Various[16]	68		4	2	5	2	5	–	26 5
S	77 1–5, 78 1–6	Bhārgavī	Marutaḥ	44		1	–	2	4	–	–	59 5
,,	77 6–8, 78 7, 8	Tr., Jt.	,,	20		3	–	5	2	–	–	15 1
	79, 80	Tr.	Agni	56		7	2	4	10	–	–	15 8
*	81, 82	Cont. Tr.	Cosmog.	55	1	–	–	2	6	0	9	6 24
*	83, 84	Cont. Tr.	[Manyu]	56		2	2	4	6	7	–	3 17

[1] 29 I., 30 Apaḥ, 31 VD., 32 1–5 I. (J). [2] 1 Tr., 2, 3 BS., 4–9 G. [3] 34 7 J. [4] 35, 36 VD. (2 fin. st. Tr.); 37 1–10 Sūrya (Jt.) 11, 12 Devāḥ (J); 38 Indra. [5] 39 Jt. [6] 42 1–8 Tr., 43 J, 44 1–3 Tr., 4–9 J. [7] mixed with Triṣṭubh. [8] 48 7, 10, 11 Tr.; 49 Jt. [9] 56 1–3 Lament. [10] 59 8 Paṅkti. [11] 60 8, 9 P. [12] 62 1–4, 11 Cont. J, 5, 8, 9 An., 6, 7 B.-Sat., 10 G. [13] 63 2 fin. st. Tr.; 64 12 and fin. st. Tr. [14] 69 1, 2 J. [15] 70 Āpriya. [16] 75 Sindhavaḥ, 76 Grāvāṇaḥ.

Maṇḍala X, *continued.*

				Tr.	Dim.	A	B	C	D	E	F	Lingu.
*	**E. X 85–114: Single hymns**											
	85	Cont. Tr. / Epic An.	[Marriage]	53	136	2 / 1	– / –	1	7	1 / 13	5 / 4	3 24 / 6 65
	86	P. (Epic)	[Vṛṣākapi]		95	1	–			7	3	9 19
	87 1–21	Tr.	A. Rakṣ.	84		1	1	–	17	4	3	4 77
	22–25	An.	Charm		16	–	–			1	3	5 7
	88	Tr.	Agni	76		3	1	1	11	2	3	5 19
N	89	,,	Indra	68		–	2	5	11	–	1	30 9
	90 1–15	Epic An.	Cosmog.		60	3	1			1	3	0 60
	16	Tr.	Devāḥ	4		–	–	–	1	–	–	1 0
N	91, 92	Jt., J	Agni, VD	120		1	–	10	6	2	–	42 12
A	93	Un. lyric[1]	VD	22	38	20	14	5	2	4	1	44 2
	94	Cont. J	Grāvāṇaḥ	56		4	2	6	3	1	1	9 17
	95	Cont. Tr.	[Urvaśī]	71		12	4	8	5	1	6	25 24
C	96	J[2]	Harayaḥ	52		1	1	2	2	–	2	39 1
	97	Epic An.	Oṣadhīḥ		92	2	2			4	–	1 61
	98	Cont. Tr.	Charm	48		3	–	–	6	1	6	1 5
A	99	Tr.	Indra	48		9	4	9	4	–	2	43 3
C	100	Jt.	VD	40		–	–	–	–	1	–	15 2
	101–103	Cont. Tr.[3]	Various[4]	123	22	5	8	2	16	1	12	14 42
N	104	Tr.	Indra	41		–	–	2	3	–	–	29 1
A	105	Un. lyric[5]	,,	23	12	20	5	3	4	–	–	20 2
C	106, 110–113	Tr.[6]	,, [7]	208		7	2	5	36	29	2	55 18
	107–109, 114	Cont. Tr.[8]		148	8	4	2	1	27	–	15	9 57

[1] see § 242 v. [2] 96 11–13 Tr. [3] 101 4, 6 G, 5 B; 102 1, 3, 12 B; 103 13 Epic An. [4] 103 1–11 Indra, 12 Apuā, 13 Charm. [5] see § 244 iii. [6] 113 Jt. [7] 106 Aś., 110 Āpriya. [8] 107 Tr. (4 J); 108 Tr.; 109 6, 7 Epic An.

Maṇḍala X, *continued.*

				Tr.	Dim.	A	B	C	D	E	F	Lingu.	
*	**F. X 115–191: Single hymns,** *continued*												
A	115	Cont. J [1]	Agni	37		8	3	13	2	2	–	32	0
C	116, 122, 123	Tr. [2]	Various [2]	100		3	4	8	11	6	5	53	7
	117, etc. [3]	Cont. Tr.		160		3	2	5	16	5	20	5	75
C	118, etc. [4]	G	Various [4]		87	1	3			3	1	20	7
	119, etc. [5]	,,	,, [5]		104	7	8			3	1	5	22
	120, 121	Tr.	Indra [6]	70		7	6	9	3	–	5	10	22
	124 1–5	,,	[I.-Agni]	20		–	–	1	1	1	1	0	4
N	6–8	,, [7]	[Vṛtra]	12		–	1	2	–	–	–	5	0
	9	,,	[Haṁsa]	4		–	–	–	–	1	–	0	0
A	126 1–7	Upar. [8]	MVA	1	27	2	6			1	–	3	0
N	8	Tr.	Agni	4		–	1	1	–	–	–	2	2
,,	131	,, [9]	Indra	24	4	–	–	–	2	1	–	9	2
A	132	Un. lyric [10]	MV	17	11	4	3	6	2	1	–	17	4
S	133, 134	Mahāp. [11]	Indra [11]	4	68	3	6	1	–	–	–	19	2
	135, etc. [12]	Ep. An. [13]		8	410	2	4	1	2	12	12	7	245
C	138	J	Indra	24		–	–	1	–	4	–	14	4
	139, etc. [14]	Cont. Tr. [14]	Various [14]	243	9	13	2	6	19	6	18	29	102
S	140, 150, 172	Lyric [15]	Agni [16]	26	26	2	2	4	4	–	1	23	0
	141	An.	VD		24	–	2			1	1	3	3
A	143	An.	Aśvinā		24	1	3			–	–	15	0
,,	144	Mixed [17]	Indra	6	14	3	5	1	1	–	–	12	0
N	147, 160	Jt., Tr.	,,	40		2	2	1	4	–	–	25	2
A	148	Tr.	,,	20		8	2	2	3	1	0	18	0
C	176	An. [18]	Agni [19]		15	1	2			–	–	9	1
,,	178	Tr.	Tārkṣya	12		–	–	1	4	1	–	4	0
S	185	Tr. G	MVA		9	2	1			–	–	1	0

[1] 115, 2 fin. st. Tr. [2] 116 Ind., 122 Agni (Cont. J), 123 Vena. [3] 117; 125; 128–130. [4] 118 A. Rakṣ.; 127 Ūrmyā; 156 Agni; 171 Indra; 188 A. Jāt. [5] 119, 153 Indra; 158 Sūrya-Savitar; 175 Grāvāṇaḥ (1 Tr. G); 186 Vāta; 187 Agni; 189. [6] 121 Prajāpati. [7] 124 7 J. [8] see Ch. IX, App. No. 54. [9] 131 4 An. [10] see § 242 vi. [11] 133 1–3, see Ch. IX, App. No. 76; 7 Tr.; 134 7 P (Devāḥ). [12] 135–137; 142 7, 8; 145, 146; 151; 152 (Ind.) An.; 154, 155; 159; 162, 163; 164; 166; 173, 174; 184; 190, 191. [13] 164 3, 191 3 Tr. [14] 139 1–3 Sūrya; 139 4–6; 142 1–6 Agni; 149 Sav.; 157 VD (Dvip. Tr., 1 11. 8); 161 Charm (5 Epic An.); 165 Kapota; 167 Indra (J); 168 Vāta; 169 Oṣadhīḥ; 170 Vibhrāṭ (J: 4 see Ch. IX, App. No. 27); 177 Pataṁga; 179 Indra (1 Epic An.); 180 Indra; 181; 182 Agni and Bṛhaspati; 183 Charm. [15] 140 3–5 Sat.; 150 1–3 Br.: for the other stanzas see Ch. IX, App. Nos. 6 (172 3), 8 (172 1, 2, 4), 31 (140 1, 2), 47 (140 6, 150 4, 5). [16] 172 Uṣas. [17] 144 1, 3, 4 G, 2 B, 5 No. 47 as above, 6 No. 31. [18] 176 2 G. [19] 176 1 Ṛbhavaḥ.

Hymns in this section for which no deity is named are for the most part either charms or philosophical poems.

CHAPTER XI.

METRICAL COMMENTARY.

267. Introductory Notes.

The Metrical Commentary does not form a complete record of the restorations required in the Saṁhitā text, and only notices those metrical irregularities which are very exceptional.

In particular, the following restorations are very commonly required in addition to those mentioned in the Commentary:

Hiatus, whether regular, as after *-i*, *-ī*, *-u*, *-ū*, or exceptional, as after *-a*, *-ā*.

Combination of final *-a*, *-ā* with initial *ṛ* (text *-a ṛ-*).

Syllabic restoration: (i) of *í ú* for *y v* followed by the grave accent: (ii) of *i* for *y* in the instr. sing. *-yā* and the dual form *-yoḥ* after heavy syllables; in the suffixes *-ya -yā* after heavy syllables; in the words *gúhya*, *jánya*, *tyá*, *dadhyáñc*, *divyá*, *nárya*, *pratyáñc*, *mádya*, *yújya*, *sakhyá*, *syá* and some others: in the optatives *aśyā́m* and *syā́m*; and in the suffixes *-bhyaḥ*, *-bhyām* after heavy syllables at the end of the verse: (iii) of *u* for *v* in *tvám*, *tvā́m*, *tvā́*, *tva*, *svá* and in the instr. sing. fem. in *-vā*: (iv) of *aa* for *ā* in the gen. pl. *-ām* at the end of the verse: (v) of *-an* for *n* in the declension of nouns in *-an*, *-man*, *-van*: and (vi) of *ar* for *r* in the dual forms *pitróḥ*, *mātróḥ*, *svasróḥ*.

Quantitative restoration: (i) in the words correctly written *ácchā*, *evā́*, *nṝṇā́m*, *pavākā́*, *mṝl* (*mṝlaya-*, *mṝlī́kā*, *sumṝlī́kā*): (ii) in final vowels in positions which are metrically unimportant, as in the third and fifth syllables of trimeter verse, before consonant groups, and at the end of the verse: (iii) of *cch* for *ch* in Aufrecht's text: (iv) of *c* for *śc* in compounds as *puru-candrá*, *su-candrá*: (v) of *n* for *nn* in the locative and vocative singular.

Where the text gives a correct reading this is not usually noted in the Commentary, even though restoration is required by the ordinary rules; as when the suffix *-ya* has monosyllabic value after a heavy syllable.

Emendations suggested in the Commentary are not intended as definitive proposals, but only as indications of the general requirements of the metre in accordance with the period to which the hymn is assigned.

The following slight corrections are needed in Aufrecht's text of the Rigveda (2nd edition, Bonn 1877): ix 47 2b *dasyutárhaṇā*, 86 35c *mádhvā*; x 4 5d *praṇáyanta*, 6 2a *bhānúbhir*, 8 3c *áṣvabudhnā*, 51 1c *bahudhā́*, 106 2d *mahishévāvapā́nāt*, 143 3a *dańsishṭhāv*.

References are given throughout the Commentary to the sections of this book in which the points raised have already been discussed, except as regards some of the more common restorations, for which the references are given in the Index.

268. Metrical Commentary.

Maṇḍala I.

A. I 1–11. [Dimeter hymns of the normal or strophic period, irregularly arranged. 10 is addressed to Indra of the *Kuśika* family, and the metre corresponds fairly with that of the dimeter hymns of Maṇḍala III.]

1. 9c *sácasva*. **2.** 4a *índrā-*; 8, 9 perhaps in Trochaic Gāyatrī: yet we may read in 8a *mitra varuṇa* (cf. §174 ii), in 8c *āśathe* (§170 i), and in 9c *dadhāta* (§174 i *e*). **3.** 1c *púrū-*, §166 iv. **4.** 7c see §152 ii. **6.** 5a *vīḷā́* neut. pl., cf. i 71 2a. **10.** 3b *-práā*; 7a perhaps *suvī-*, §167 i; 8d *asmā́bhya*.

B. I 12–23. [Gāyatrī hymns of a very regular type, not earlier than the normal period. *Kaṇvāḥ* 14 2a.]

12. 5b *smā*. **14.** 3a *indrā-*; 3b either *mitrā́m agním* with irregular Sandhi (§130 iv) as in Latin, or *mitrā́gní* as a compound. **15.** 6b *mítra váruṇa* §174 ii; 6c *āśathe*; 12a *santia*: the statement in §137 is to be deleted. **17.** 3b and elsewhere *índra váruṇa*, see §174 ii. **18.** 1a correction is needed, e.g. to *sómānaam súarṇaram* or *somavā́ham su-ávasam*. **20.** 3a probably *nā́satiābhiām*. **22.** 19c *yájia*. **23.** 2b, 3a *indrā-*; 15a *utá*; *18c *kártuam*; *19a probably non-metrical, cf. vii 66 16a; *21c *jiók*.

C. I 24–30. [Dimeter hymns of the strophic period. Later additions appear both at the beginning and towards the end of the series.]

***24.** For the date see §88; 12c *áhuat*; 12d *sá*; 13a *áhuat*; 15c perhaps *aaditya*, § 150: extended Triṣṭubh verse, or read *te* for *táva*.
25. 6a *āśate*; 12a *viśváha*. **26.** 1a *vásiṣva*; 9b see §152 ii. **27.** 3c *pāhī*. **28.** 6a *smā*; 7c *hárīva* with Sandhi. **30.** 4a *ū*; 14a *ghā tuā́vān*; 17a *áśvavatiā*; 21b *ā́ ántād*: perhaps *parākáat*, § 151 i.

D. I 31–35. [Trimeter hymns of the cretic period: but 33 in its metrical character is of the strophic or normal period.]

31. 18d *sumatī́*, § 139 iii. **33.** 9a a 'double rest' (§ 226 iv) is hardly probable in this hymn: perhaps add *tvám* at the end of the verse. 14a, 14c Virāṭsthānā verses; 14a perhaps *yásmi*; 15c *jiók*.

34. 1c *himiā*; 4b *trayidhā*; 7c *rathiā*; 9d *naasatyā*. **35.** 6b, see § 178; 8b *dhánuā*, § 147; *trīṇi dhánvā* would be more regular. 9d the hybrid Triṣṭubh verse invites correction, as by reading *á* for *abhí*.

EF. I 36–50. [Two typical Kaṇva collections: but both from the form and the contents a still earlier date is suggested for the first hymn.]

36. 1c perhaps read *vácobhir īmahe su-uktaíḥ*, as a Vāsiṣṭhī verse; 4c *sá*; 8c Bhārgavī verse: perhaps read *víṣā káṇva abhuvat*; 10c, 11a *médhiātithiḥ* or *médhya-atithiḥ*? 12a perhaps needs correction; 12c *śrútia*; 15a *pāhí*; 17c, see § 152 ii.

37. 13a *yáanti*; 14c *tátra sú*; 15c *áyu*. **38.** 2c *kú*, § 151 iii; 3c *kúa*, ib.; 4b *mártiāsaḥ*, ib.; 6a *mā́ ū ṣú*. **39.** 3c perhaps needs correction; 5c *prá*; 6a *úpa*; 6c perhaps *aśruvat*. **40.** 1b *tuā*; 6a *vocema*; 7c *dāśuā́n*; 8d *ná* 'not' with hiatus, which is rare. **41.** 7b probably *-asya* with hiatus, though the reading *-āriamṇáḥ* is metrically more convenient. **42.** 2c *smā*; 6b *vāśi-*, see § 168 ii. **43.** 4a *gāthā́-*, § 166 ii; 6c *nā́rībhiaḥ*, § 170 iii. **44.** 6c *áyu*. **45.** 1b *āditiā́n*; 5d *tuā*; 10b *yákṣvā*. **46.** 1a *eṣā́*; 2c perhaps *vasū-*, § 166 iv; 6c *rāsathām*; 10a *bhā́ u* for *bhāḥ*: the repetition of the particle *u* is impossible; 13c *śambhu* is probable, § 174 ic. **47.** 9a *nāsatiā*. **48.** 1d *daásvatī*; 3a *ucchā́t*, though against the metre; 3c *asiāḥ* is doubtful, being against the rhythm; 4a Bhārgavī verse, requiring correction: perhaps *prá yé táva*; 4d *nā́mā* plural; 9c *asmábhya*; 10d *śrudhī*; 11a *vā́m̐suā*; 12a *vahā*; 16b *mimikṣvá*. ***50.** 13c *máhyam*, not *máhya*: for the rhythm cf. 10c.

G. I 51–57. [Of these hymns 51–54 are metrically akin to the Kutsa series i 94–115: 55–57 to the Gotama series i 74–93.]

51. 2b *ávṛta*: *ā́-* may be the negative particle, § 167 iv; 6d *evā́*; 8c *bhavā*; 14b *dúria*. **52.** 7c *yújia*. **53.** 2c *pradívo 'kāma-*; 5c *prámatī*, § 139 iii; 5d *áśvavatyā*, § 168 ii; 7c *sákhiā*; 9a *duíḥ*; 10a perhaps *ūtī́* for *ūtíbhiḥ*. **54.** 11b *janaṣā́d*, § 166 vi *c*; 11d *su-apatyaí*. **56.** 2a *nemaníṣaḥ*; 4a *yádī*. **57.** 4b *ārábhyā*.

H. I 58–64. [The Gotama Nodhas hymns appear to be as early as any in the Rigveda: the refrain marks out i 59 as a later addition, and connects viii 80 and ix 93: see § 106 i. For the peculiar metre of i 61 see § 250 iii.]

58. 2b, 4c *tṛṣū́*, §§ 160 i, 173 iii; 5d *cárataḥ*, cf. i 146 1c; 6a *tuā*; 8d Virāṭsthānā verse. **59.** 4a requires correction, the metre being in disorder and the verb wanting: probably *bṛhatíva* with Sandhi; 7a *mahinā́*, § 178. **60.** 1b Virāṭsthānā verse.

61. 2b the verse is disordered, the true type being found in 3b: *bā́dhe* cannot stand; 8a probably Virāṭsthānā verse; 10a *evā́*; 10c *gáaḥ*, § 142 ii; 11a Jagatī cadence: perhaps *ápaḥ* should be restored; 11d Virāṭsthānā verse; 12c *gávaḥ*, § 142 ii; 15b Gautamī verse rather than Pentad: perhaps *íśānaḥ*; 15c probably *súrye* (Virāṭsthānā verse); 16a *hariyojana*, § 175 i, cf. i 62 13b.

62. 3a Rest at the fourth place; 5c *bhūmyāḥ*; 8c Pentad verse, but possibly Gautamī; 12a *evā*. **63.** 4a irregular cadence, § 220 v; 5b perhaps *mártiānām*, § 151 iii; 5c *kāṣṭhaaḥ*, § 142 i; 7c perhaps *sudaáse*, § 142 v; 8c *asmábhya*; 8d *viśvádhā*. **64.** 9a Rest at the fourth place; 15a *nū́ ū*, § 124.

K. I 65–73. [The Pentad hymns 65–70 shew a very regular rhythm, and cannot be earlier than the strophic period. The text is rather imperfect, and needs correction where it conflicts with the standard metre. Hymns 71–73 are in very regular Triṣṭubh, probably of the normal period.]

65. 9a perhaps *śvásīti*, § 178; 10b the long 9th syllable marks the full developement of this metre, § 249 ii. **66.** 9a *carā́thā* requires correction, § 178. **67.** 2b read *havirvā́t*, cf. i 72 7d; 5a *kṣáam*, *pṛthvīm*; 5b *dyáam*; 9b Triṣṭubh verse; 10b *sammā́yā*, cf. § 158 iii: at least there is no other example of a gerund in *-ya* in the Rigveda proper. **68.** 2d Virāṭsthānā verse: or read *devā́nāṁ deváḥ*; 4b perhaps *ámartam*, cf. v. 33 6b. **69.** 8a probably read *yád dhán*; 8b *vivér ápāṅsi*, cf. vi 31 3d. **70.** 3b *cáratām*, cf. § 178; 4d *'mṛtáḥ*; 5b *suuktaíḥ*; 7b *cárataḥ*, cf. i 58 5d; 10a read *purutrā́ náraḥ*; 10b perhaps read *védo ví babhruḥ*, cf. iii 1 10a.

71. 2a *vīḷū́* plural; 4b Virāṭsthānā verse; 4c *sáhyase*, § 151 iii; 9b perhaps *súura* or *sū́ria*, more probably Virāṭsthānā verse: see § 151 i. **72.** 8d *yéna nū́*. **73.** 1c *siona-*, *priṇānáḥ*; 6b *sumádūdhnīḥ*, § 151 iii; 8a *mártiān*, ib.; 9b *vanuyāma*, *tuótāḥ* rather than *tvá-ūtāḥ*.

L. I 74–93. [Gotama collection: the hymns appear to be generally of the strophic period, 80–82, 91–93 being perhaps later. The collection is characterized by the comparative frequency of Jagatī and Paṅkti verse. See § 106 ii.]

74. 8c *asthaat*. **76.** 1d Rest at the fifth place: *daśema*, § 178; 2b, 3a *sū́*; 3c *vahā*. **77.** 2c *mártiāya*, giving Virāṭsthānā verse; 2d *ca*, § 175 ii; 3a *mária*, § 151 ii; 3b Virāṭsthānā verse; 4a *nṝṇáam*; 5a *evā́*, cf. *evāṅ* v 6 10a; 5b Gautamī verse. **79.** 1c Rest at the fifth place; 5c *asmábhya*. **80.** 3a *préhī*, § 173 i; 7b *vajri*, § 178; 15a *nahí nū́*; 16b *dadhiáṅ*. **81.** 6c *asmábhya*; 7c *gṛbhāyā*. **82.** 1a *úpa sū́*; *śṛṇuhī́* as in text; 3a *tuā*. **83.** 4b *śámiā*; 6b Bhārgavī verse, needing correction. **84.** 6a *tuát*; 6c *tuā*; 11b *śriṇanti*; *16–18, see § 88; *18b *yajātai* is a very late form; 20b *caná*, § 175 ii. **85.** 5c *sianti*; 7b *ā́ nā́kam*; 9c *nárī' ā́pāṅsi*; 10d *ráṇia*; 12a *śármā*; 12d *dhattā*. **86.** 9b *kartā*. **87.** 2a *ácidhuam*, § 151 ii; 4b *ávṛtaḥ*, see on i 51 2b; 6c *vā́śimantaḥ*, see § 168 ii.

88. For the metre, see § 244 i; 1b hypersyllabic verse, § 224; 1d verse with double Rest, § 226 iv *a*; 2c requires emendation, but see § 226 iv *b*; 3c Rest at the fifth place. **89.** 4b Rest at the fourth place: *diaúḥ*; 6a *suastí*; 6a, 6b Virāṭsthānā verses; 6c probably *tárkṣiò 'riṣṭa-*; 9a *nū́*; 9b *yátra*; 9d *áyu*.

90. 2d *viśváhā*; *9 cf. *vii 35. **91.** 11a *tuā*; 16–18 form one hymn, as indicated by the use of the verb *ā́ pyā* in each stanza; 23b *sahāvan*, § 151 iii. **92.** 3d *áhā*; 4d *avar*, § 169 vi; 7a *bhaásvatī*,

netarí; 14c *ví uccha*; *93 1–3: for the metre see note on p. 167: for the date see § 88.

M. I 94–115. [This collection stands alone in the Rigveda for the frequency of the cretic break: but 111 does not share this peculiarity. 105 is of the same type as i 24, and presupposes a dramatic setting: it is possible that some of the fragments are of earlier date.]

94. 6c *ártvijyā*: *ṛtvíyā* is a probable correction; 12c *sū́*. **95.** 4a *niṇiá*, § 151 ii. ***97.** 8a *síndhuṁ 'va*.

100. 1b *pṛthiviā́ḥ*; 5a *rudará*, § 149 ii; 5b catalectic Bhārgavī verse, § 227 iii *b*, probably to be corrected: see also § 169 iii; 6b seems to require correction; 8c *sá*: irregular cadence; 16b Rest at the fifth place, or read *rayáye*, § 139 i: *ṛjarā́śuasya*, § 151 ii; 17c *ṛjrā́śuaḥ*, § 145 ii *b*; 18b *śáruā*; 19a *viśváhā*.

102. 3d *tvāyádbhiaḥ*; 7d *ádha*. **103.** 5b *dhattanā*; 5c, 5d *sá*.

104. 1b Pentad verse; 1c *avasáya*: final *-ā* shortened before following vowel; 2a probably Virāṭsthānā verse (*índra* type); 2c *dáasasya*, § 151 i; 4c Rest at the fourth place; 5b *ná* 'as' combined, § 122; 6a *sá*; 6b *bhajā*; 8a as 2a; 9a *tuā*; 9d *śṛṇuhī*.

105. 2a *vā́ u*, § 171 v (to be added); 2d *paridā́yā*; 5a heptasyllabic verse; 7a *sá*; 7c *vianti*; 9b *tátra*; 15d *návia*; 16a Epic semi-cadence; 18c *nicā́yiā*. **106.** 2b *bhūtā́*. **108.** 4b *ū*; 4d *ā́* with hiatus. **109.** 2b *siālā́t*; 5b *śuśravā*, § 158 i. **110.** 2d *ágacchatā*; 6a Triṣṭubh cadence, cf. 7a; 9b hybrid verse, unless we read *índrarbhumā́n*.

111. 3a *takṣatā*. **112.** 10b Bhārgavī verse, probably needing correction, as to *ājá ā́*, cf. 17b; 19b *ghā*. **113.** 2a *śvetiā́*; 4a *bhaásvatī*, *netarí*; 13b *avaḥ*; 16a *īrdhuam*; 17c *ucchā*; 19d *janayā*. **114.** 2c *āyajé*, § 178; 3b *mīḍhuaḥ*; 4a *rudarám*, § 149 ii; 5d *asmábhya*; 6b, 8c as 4a; 11b irregular break. **115.** 2c *yátra*.

N. I 116–126. [These hymns are very slightly connected by references to the *Pajra* family, and differ greatly in metre; see § 105 v. The first two hymns, and to a slighter extent 118 and 119 stand alone in the Rigveda in the regular use of iambic and cretic variations at the break side by side: see § 110 iv. The remaining hymns correspond generally to the types of the periods to which they are respectively assigned in the 'Table of hymns.']

116. 2c *naasatyā* here and frequently, the final vowel being often combined by Sandhi with the initial vowel of a word following; 6b *aghā́śua* § 145 ii *b*; 10c *āyu*; 14c *utá*; 16b *ṛjrā́śua*. **117.** 1b 1c Virāṭsthānā verses; 2d *asmábhya*; 4c long ninth syllable, easily corrected by interchanging *riṇīthaḥ* and *dáṁsobhiḥ*; 14d *ṛjarébhiḥ*, § 151 ii; 18c *ṛjrā́śua*; 22c catalectic Bhārgavī verse: correction is probably required; 23d *śrútia*. **118.** 7a Sandhi at caesura, § 214 iii. **119.** 1b *jīrā́śua*, § 145 ii *b*.

120. Both the text and the metre of stanzas 1–9 require emendation on a large scale: see § 244 ii. *10–12. The most modern passage in the Rigveda, recording the poet's gratitude for the gift of a

motor-car (*rátha anaśvá*): the extreme regularity of the metre is in striking contrast to the preceding stanzas: see also § 88.

121. 1a *pátaram* is possible, § 149 iii; 5c probably Virāṭsthānā verse, but see § 149 iv; 6c the same; 7a *su-idhmā́*; 7d *paśu-íṣe*; 8a *hárīhá*, dual with Sandhi, § 128 ii; 8c irregular cadence; 8d *vaatā́pyam*, § 151 i; 13c *prā́syā* (gerund); 15a probably *dāsīt*, § 178; 15c *bhajā*.

122. 1a *páantam*, § 142 iii *a*; 3a catalectic Bhārgavī verse, § 227 iii *b*; 3b probably *apáam*; 4c the same; 4d Virāṭsthānā verse; 5c the verse may be completed by interpreting *áṁ* as an abbreviation for *ā́ voceya*; 6c Rest at the fourth place; 6d supply *śrótu naḥ* at the beginning of the verse; 8c *pajrébhiaḥ* probably; 8d *máhya*; 9d *hótarābhiḥ* is possible, § 149 iii; 10b *naráam*: irregular cadence; 10d perhaps *śúuraḥ*, § 151 i; 11a irregular cadence; 12a Virāṭsthānā verse; 12c irregular cadence; 13c *iṣṭá-aśva* or *iṣṭā́śua*, cf. § 145 ii *b*; 15c irregular cadence; 15d *súuraḥ*, § 151 i.

123. 8a *adyā́*; 12d *nā́mā*; 13c *adyā́*. **124.** 4a *úpa*; 5c *ū*; 8a *jyā́yasyai* has probably replaced an older form *jyā́yase* which served also as the feminine: cf. *durvā́sase* vii 1 19a; 8b *-cákṣiā*; 10c *ucchā*; 13a *ástoḍhuam*. **125.** 3a *adyā́*; 3c *pāyayā*; 3d *vardhayā*. **126.** 4b *śráyiṇim*; *6a hypersyllabic dimeter verse; 6c *máhyam*, cf. *i 50 13c.

O. I 127–139. [These hymns, outwardly similar, are very different in their internal structure. 127 and 129 are of very archaic character: on the other hand 136–139 are very regular. The later hymns are also marked by metres in which the dimeter verses greatly preponderate, and by occasional Bṛhatī and Triṣṭubh verses. The authorship is not known. See further § 201 ii.]

127. See § 242 i; 1a *dā́suantam*, catalectic verse; 1f hypersyllabic opening, which requires correction, § 217: perhaps *bhrājám* for *víbhrāṣṭim*, cf. ix 98 3d; 2b *jyáyiṣṭham*: caesura after third syllable; 2d *dyáam*; 3b Rest at the fifth place; 3e *vánaṁ 'va*; 4b *aráṇī* as plural is probable, see § 219; 5e *vīḷū́*, *śármā* plural; 6c *ā́ árt-*; 6g, 6h *pánthaam*; 7a extended Virāṭsthānā verse; 8b *sárvāsaam*; 9a, 10a as 3b; 10d catalectic verse; 11e probably catalectic verse. **128.** 2g *bhaár*, § 151 i; 5e *vásūnaam*; 7f, 7g catalectic verses; 8a *vásūdhiti* probably, § 166 iv.

129. See § 242 i; 1a Virāṭsthānā verse (*índra* type); 1f omit *anavadya* and read as Virāṭsthānā verse; 2a *śrudhī*; 3d *túbhya*; 4b *viśvá-āyum*; 5a *namā*; 5d *náyiṣi*, § 142 iii *b*; 5f, 5g catalectic verses; 6a *bhávia*, § 151 ii; 6d *sá*; 7a Virāṭsthānā verse rather than *hótarayā*; 7e *ā́ īm*; 8a *prá-pra*, § 175 ii: catalectic verse; 8d, 8e probably catalectic verses; 8f a trimeter verse should be restored; 9a perhaps *rayíṇā*, § 139 i; 9b *yāhī́*; 9f Bhārgavī verse, probably requiring emendation, § 227 ii *b*; 10a perhaps *rayíṇā*; 11a *pāhī́*, verse with double Rest, § 226 iv *a*; 11g read *tuā* and omit *jī́janat*, § 152 i.

130. 1d *tuā*; 2a Virāṭsthānā verse (*índra* type): *svānám*, § 140 iii; 3b *vayáḥ*, § 151 i; 4b, 4c *śiat*; 4d *viviāná*; 6a *vasuyántaḥ*, § 168 iii; 10c Pentad verse, § 227 i *b*; 10d probably *áhabhiḥ*: Rest at fifth place. **131.** 3b *gávia*, § 151 ii; 6a *utá*; 6f Virāṭsthānā verse; 6g *śrudhī*; 7d *jahī́*. **132.** 1b *sasahyāma*, § 169 iii; 2b two syllables are wanting; 6d, 6e catalectic verses.

133. *1–5 see § 88; *1c *abhivláyyā*; *2c *chindhí*; *4c a syllable is wanting; 6a hypersyllabic verse, unless *śrudhí* is a gloss: *dadṛhí*; 6f hypersyllabic verse, § 224; 7c *devánaam*; 7e *ávṛtaḥ*, § 167 iv. **134.** 2d perhaps *irádhiai*, § 146 ii; 3d catalectic verse; 3f *cakṣayā*; 5g *asuryā́t*, § 135; 6a *eṣaam*; 6b *sómānaam*; 6d *utá*. **135.** 1b Rest at the fifth place; 2f *váhā*; 4f Gautamī verse, cf. § 226 iii *a*, rather than *candará*; 5b Virāṭsthānā verse; 5f *índrāvāyū*; 8a *vahathe*, § 170 i; 9a *vāyu*, § 170 ii *f*. **136.** 3d *āśate*; 4e *adyā́*; 6f *jiók*. **138.** 2f Gautamī verse; 3f hybrid verse; 4a *sū́*; 4b, 4c *ajā́śua*. **139.** 1c *indrāvāyū́*; 5c *dāśīt*, § 178; 8a *mā́ sū́*; 11b the insertion of *yé* at the beginning of the verse is metrically desirable.

P. I 140–164 [The collection is similar in character to Maṇḍala vii. See § 107 ii.]

140. 1a *vedīṣáde*, § 166 ii; 4b *ū júvaḥ* requires correction, perhaps to *jújuvaḥ* or *dhījúvaḥ*; 7b *evā́*; 10c probably *avā́siā*; 13a *abhí*; 13c perhaps to be corrected, as to *gávyaṁ yánto yáviaṁ dīrghá áhā*. **141.** 8a Rest at the fourth place: *yaatáḥ*; 10c *nū́*; 11c *raśmī́ṁr 'va* with Sandhi; 12a *sudiótmā*, § 151 ii: *jīrá-aśvaḥ*; 13a *śímivadbhiḥ*, § 168 ii. **142.** 1b *adyā́*; 2a the semi-cadence here and in 7a indicates a transition to Epic Anuṣṭubh; 8d *adyā́*. **143.** 7c *dídiat*. **144.** 4d *purū́* adverb, § 160 i; 6d *āśate*. **145.** 1a *jagāma*; 1b *sá*, § 175 i; 4b *yújia*; 5a, 5d Rests at the fifth place; 5a *ápia*. **146.** 2c *urviáḥ*; 3c *anapāvṛyá*, § 167 i. **147.** 1b Gautamī verse; 2c *tuaḥ* the second time; 3d *ná ha*, § 175 ii; 4c *sá*; 5a *sahasia*. **148.** 1b *viśva-púṣam*, cf. i 162 22b: cf. H. Oldenberg in *Sacred Books of the East*, vol. xlvi, p. 174; 2c Gautamī verse; 3a *nū́*; 4b Rest at the fifth place; 5a perhaps add *yám* at end of the verse; 5d probably Virāṭsthānā, but see § 142 iii *b*.

149. 2c Pentad verse; 3a Virāṭsthānā verse; 3c *súuraḥ*, § 151 i, *śatá-atmā*; 4a Pentad verse; 4c *apáam* is doubtful here; 5a verse with double Rest, § 226 iv *b*. **150.** For the metre see § 242 ii; 1a *dāśuā́n*. **151.** 1a *śímiā*; 3a *ródasoḥ*, § 151 iii; 4a *asurā*, § 174 ii; 4d *gáam*, § 142 ii, *yuñjathe*, § 170 i; 6b *mítrā...váruṇā*, § 166 i; 8d *āśathe*; 9a *dadhathe*, *āśathe*. **153.** 1a Pentad verse; 2a Virāṭsthānā verse; 4c *utá*. **154.** 1d *trayidhā́*; 3a Virāṭsthānā verse. **155.** 1a *páantam*, § 142 iii *a*; 1c perhaps restore *sā́navi*: delete the comment on p. 144; 3d see § 178; 4d Sandhi at caesura; 5b *abhikhyā́yā*: Virāṭsthānā verse. **156.** 1c *ádha*.

157. 3b *jīrā́śuaḥ* probably. **158.** 1c *aucathiá* probably, § 136 i; 3b Rest at the fourth place. **159.** 2a Rest at the fifth place.

***161.** 1c *nindimā*; 8a hybrid verse with irregular opening, or (more probably) with irregular Sandhi *idódakám*, § 130 iv; 8d *mādayādhuai*; 12a *sammī́lyā*; 12c *áśapatā*; 14a *bhū́mi' āgníḥ*; 14c Rest at the fifth place. ***162.** 4a *haviṣyàm* (*y* cons.); 6d *utá*; 7a probably *smán ma adhāyi*, § 151 iii; 8b *śīrṣaṇyā́* (*y* cons.); 14b probably four syllables are missing, read as 16c; 15a *tuā*; 16c contains no trace of rhythm, and needs correction: read *yát saṃdā́naṁ yác 'ca pádbīṣam árvataḥ*; 16d Pentad verse, probably requiring correction; 19a *áśuasya*, §§ 151 ii, 175 i; 20b *tanvàḥ* (*v* cons.); 22a *sugáviam* possibly, § 151 ii: we have then a Bhārgavī verse, § 227 ii *b*. ***163.** 3b *gúhia*; 10c *śrayiṇiśáḥ*.

***164.** 7a *i*, § 178; 13d *evā́*; 16c as 7a; 17a, 23d hybrid verses: in 23d perhaps omit *ít*; 32a *sá*; 35b Rest at the fifth place; 38c perhaps *víṣu-añcā*, § 166 iv; 40c *addhí*; 40d *píbā*; 45d hybrid verse; 48c Rest at the fifth place.

Q. I 165–190. Māna collection. [One of the most homogeneous collections in the Rigveda: but 173, 174, 186 have the archaic character more strongly marked than the rest of the hymns. The late hymns 170, 179 have found their way into this collection in consequence of its ascription to Agastya. See § 106 iii.]

165. 3a Virāṭsthānā verse (*índra* type); 6a *svadhá* (final *-ā* shortened before following vowel): but *āsīt* is a very doubtful form in this hymn, and more probably we should read *siā́* and then *svadhā́ āḥ*; 7a *bhūrí* (plur.); 8d *cakarā*, § 158 i; 10b *nū́*; 11b *śrútia*: *cakrā́*; 12c *-cáksiā*; 13b *yātanā*; 13d *bhūtā*; 14b Virāṭsthānā verse; 14c *varttā*; 15c a dative *vayā́yai* seems required. **166.** 1c *aidhé 'va*, Bollensen O. and O. ii 473; 1d *yudhé 'va* ib.; 12d *árādhuam*; 13b *purūśáṁsa* appears to be a proper name, § 160 i. **167.** 1a Virāṭsthānā verse (*índra* type); 1b hybrid verse; 1c Rest at the fourth place: *rayáyaḥ*, § 139 i; 2b *bṛhádivaiḥ*, § 178; 2c *ádhā yád*; 4a *ayáasaḥ* § 151 i and *yavīyā́* § 173 ii are doubtful; 6c Rest at the fifth place; 7b Rest at the fourth place; 8a *paánti*; 8b *aryamā́*; 9a *nahí nū́*; 10a *adyā́*: *práyiṣtha*, Virāṭsthānā verse; 10b *śuáḥ*; 10d *naráam*.

168. 1b omit *u*, giving a catalectic verse; 1c *ródasoḥ*, cf. ix 22 5a; 2c *apáam*; 3a *tṛptá-aṁśavaḥ*; 5c *dhanua-cyútaḥ*, § 147: *iṣáam*; 6b *āyayā́*; 6c *cyāvayathā*. **169.** 1c *marútaam*; 2c Rest at the fourth place; 4c *cākánanta*, § 169 iii; 5b Virāṭsthānā verse: but see § 142 iii *b*; 5c *sū́*; 5d *gātúyanti*, § 168 iii; 6c *ádhā*: hybrid verse. ***170.** 1a *śuáḥ*; 4a catalectic verse.

171. 1d *dhattā́*; 6a *sáhyasaḥ* is probable. **172.** 1a catalectic verse; 3a *nū́*; 3b *vṛṅktā*. **173.** 2c catalectic Bhārgavī verse, § 227 iii *b*; 3a *sádmā*; 4a requires correction, § 225; 4c double Rest, § 226 iv *b*; 4d Virāṭsthānā verse; 5b probably Rest at the fourth place, but see § 151 i; 7c irregular cadence: the resolution of *o* in *kṣoṇī́ḥ* is very doubtful, but see § 151 i; 8c *bhuut*; 8d *yádī*; 9b *naráam*; 11a Virāṭsthānā verse (*índra* type); 11c perhaps *tatṛṣāṇá*, § 169 iii; 12b *avayā́jaḥ*, § 151 iii after Th. Benfey; 12c perhaps *yavīyā́*, § 173 ii.

174. 1a Virāṭsthānā verse (*índra* type); 2c Rest at the fifth place: *anavadya árṇāḥ*; 3b *dyáam* or *diā́m*; 3d Pentad verse, or read *dáma ā́*; 4a *nū́*: perhaps *sásmi*, § 178; 5a *váhā*; 5b *váatasya áśvā*; 6a double Rest, § 226 iv *a*: *mitrá-īrūn* Grassmann: but emendation is rather required; 7b *kṣaám*; 8c Rest at the fifth place; 9b Virāṭsthānā verse; 9d caesura after the third syllable; 10a *tvám*; 10b, 10c perhaps Pentad verses: otherwise *naráam*, *spṛdháam*. **175.** 4c *váhā*: catalectic verse; 4d *vátasya áśuaiḥ*, § 151 ii, or perhaps *váatasyā́śuaiḥ* with long fifth syllable; 6b *máyo 'va*. **176.** 3b *kṣitīnáam*; 5c catalectic verse.

177. 2c, 3a *tiṣṭhā*; 4a *devayā́ 'yám* with Sandhi, § 130 ii; 4d *niṣádyā*: *hárīhá* with Sandhi, § 128 ii; 5a *súṣṭutaḥ* (nom.) is probable. **178.** 1c Rest at the fifth place; 5c *ū*.

180. 3c Rest at the fourth place; 4a extended Triṣṭubh verse; 5b perhaps *gávaḥ*, § 142 ii, cf. i 181 8d; 6c Rest at the fifth place:

váataḥ; 9c probably *suáśviam*, giving an extended Triṣṭubh verse, cf. 4a. **181.** 1a *práyiṣṭhā iṣáam*; 1d *vásūdhitī*, § 166 iv; 5a extended Triṣṭubh verse; 7b *trayidhā́*; 8c *pipāya*; 8d as 180 5b. **182.** 2c *vahathe*, § 170 i; 3a *āsathe*; 8c *adyā́*. **183.** 5c *ṛjuyā́*, § 168 iii. **184.** 1a *adyā́*; 1b *ucchántiām*; 1c *sánta* with *-ā* shortened, § 174 i *a*; 1d *sudaás-*, § 142 v; 2a *sū́*; 3a *iṣukṛ́te 'va*, Bollensen; 4a *mādhuī*; 5b *mániebhiḥ* or Rest at the fourth place. **185.** 9c *bhárī cid* perhaps as adverb: *sudaás-*, § 142 v.

186. 2c Pentad verse; 3a Rest at the fifth place; 5b caesura after the third syllable; 5c *apáam*; 6a *tváṣṭa á*; 7d *naráam*; 8c caesura combined with Sandhi; 9a *nū́*; 9c *ádhā*; 9d perhaps *pruṣayánta*, cf. § 168 iii; 10a *prá ū*; 10c *váataḥ*; 11a *vo 'smé*. **187.** 1a may be restored thus: *pitúm nū́ ū astaviṣam*, cf. § 151 i; 2b *tuā*; 4a *tié*; 6b *devánaam*; 7c *átra*; 7d catalectic verse; 11a, 11b probably need emendation. **188.** 5a we should probably read *vibhū́ḥ prabhū́ḥ*, cf. § 166 iv. **189.** 1a *náyā*; 2c Rest at the fifth place: *púuḥ* (§ 151 i) is more than doubtful; 3a *yuyodhī*; 4a *pāhī́*; 6a *ghā tuávān*; 7d an irregular verse, both in the opening and the break. **190.** 3d *bhīmó 'rakṣ-*, with Sandhi at the caesura; 6a *supra-étuḥ, suyávasaḥ*; 7c Rest at the fourth place.

***191.** 1a, 3a, 5c catalectic verses; 6a *pṛthvī́*, § 151 iii; 6c catalectic verse. 10–13. The metre here is disturbed, see § 194. In 10c the sense requires that *nó* should belong to the following verse, and in 10f the unaccented *tuā* is clearly out of place at the beginning. In 13c there is a further disturbance owing to the words *āré asya* being placed earlier in the verse. 14a heptasyllabic verse; 16d hypersyllabic verse.

Maṇḍala II.

[The collection as a whole is of the normal period, and the metre is very regular, Jagatī being prominent. The few archaic hymns, such as 4, 11, 19, 20, 22, 41 16–18 seem to represent the original collection of the Gṛtsamada family. See § 109 ii.]

1. 1b *adbhiáḥ*; 7d probably *dáma á* as in 8a, § 151 iii; *ta ávidhat*, § 169 vi; 8d no caesura, § 214; 13a *aadityā́saḥ*, § 150; 14c *suadanta*, § 145 vi. **2.** 1a Rest at the fourth place, yet strange in this hymn: *vardhatā*; 2d *bhaasi*, § 142 iii *a*; 7b *śrútiai*; 9b *pipāya*: *bṛhádiveṣu*, § 178; 11a *sahasia*. **3.** 3c *vahā*: extended Triṣṭubh verse; 6a *sādhū́*, §§ 160 i, 173 iii; 6b *vayíe 'va*; 6c catalectic verse; 11b *ū*; 11c *vahā*. **4.** 1a *-diótmānam*, § 151 ii; 2a *apáam*; 2d probably *devā́n* as gen. pl. (cf. vi 11 3b, 51 2b), and *jīrá-aśvaḥ*; 3b Rest at the fourth place: *kṣeṣiántaḥ*; 4a *suyávaseva*, § 151 iii; 5d Rest at the fifth place; 6a perhaps *tatṛṣāṇá*, § 169 iii; 6b probably *svaniṣṭa*, § 151 iii; 6c *kṛṣṇá-adhvā*; 6d *diaúḥ*; 7b *suayúḥ*; 8b Rest at the fourth place; 8d *su-apatyám*: hybrid verse; 9c Rest at the fifth place.

5. 7a *suáḥ suáya*. **6.** 1c *ū ṣū́*; 5b *anarváṇam*, § 170 ii *c*; 7c *jányo 'va*. ***8.** 6a Epic Anuṣṭubh semi-cadence: see p. 42. **9.** 2a *ū*; 2d *dídiat*; 5a *vasavyám*, § 135; 5d *kṛdhī́*: *su-apatyásya*. **10.** 2d *áruṣā* (dual) with hiatus; 5a *prati-áñcam*.

11. For the metre see § 250 i; 1d, 2b Triṣṭubh verses; 2c perhaps *ámartam*; 3a *ít* should probably be omitted: *nū́*; 3b *rudríyeṣu ca* requires emendation, the omission of *ca* being the first step; 4c probably omit *indra*; 5c *utá*: *tastambhuā́ṁsam*, § 145 ii *c*; 6a as 4c; 6b *stavā*, § 151 iii; 7b *asvariṣṭām*, § 151 iii; 7d Rest at the fourth place; 8d Triṣṭubh verse; 9d, 10b Triṣṭubh openings; 10d Rest at the fifth place; 12b Triṣṭubh verse; 13c as 9d; 15a *vyántu ín nū́*; 15c double Rest; 17a omit *ít*; 17b as 9d; 17c *priṇāná*; 17d *yāhī́*: Pentad verse; 19a, 20a as 9d; 21 concluding verse borrowed from ii 19.

12. 4c *jigivā́n*, § 178; 5c *sā́ 'ryáḥ*; 5d *dhattā*; 7c *uṣā́sam*, § 170 ii *a*. **13.** 1a *tásiāḥ*, § 146 i; 4b *rayíṁ 'va*; 8d *adyā́*; 9a *ā́ 'diaḥ*, § 145 iii; 13a *vasu*, § 170 ii *f*; 13b *vasavyám*, § 135. The last stanza properly belongs to 14. **14.** 1d *juhótā*; 2b *aśánī 'va*, § 139 iii; 2c *bharatā*; 3d *ūrṇutā*; 5b, 5c Rests at the fourth place; 11b *kṣámia*. **15.** 5c *utsnā́yā*; 7a Rest at the fourth place. **16.** 5a catalectic verse. **17.** 5d secondary caesura, § 213 ii: *dyáam*; 6c perhaps *śayádhiai*, § 146 ii; 6d on *ávṛṇak* see § 169 vi; 8d *kṛdhī*. **18.** 1a perhaps read *náva ayoji*; 2b *utá tritīyam*; 2d *sá*. The cadence is probably, but not certainly, that of Jagatī, cf. i 140 2c; 3c *mā́ sā́*; 4a *duā́bhyām*; 5b hypersyllabic opening, § 217; 5d *ā́ ṣaṣṭiā́*; 5d, 6a perhaps *saptatī́*, *navatī́*, cf. § 139 iii; 7c *vihávia*; 8c *jyáyiṣṭhe*; 8d *jigivā́n*, § 178.

19. 1b *svānásya*, § 140 iii: Virāṭsthānā verse; 3a Virāṭsthānā verse (*índra* type); 3d perhaps *áhnaam*; 4a *sá*; 5a requires emendation; 5b probably *sátvā*, § 178; 7b perhaps *śravasiā́*, § 151 ii. **20.** 1a *sū́*; 1c *dīdhiataḥ*; 1d no caesura, § 214; 2a Rest at the fourth place, if we read *tuā́bhiḥ*: but more probably a double Rest, cf. § 226 iv; 2b *-pāḥ asi* with Sandhi, § 130 ii; 2c Virāṭsthānā verse; 2d Rest at the fourth place; 3a double Rest of an irregular type, § 227 iii *c*; 3b *naráam*; 5a *sá*; 5c *uṣā́saḥ*, § 170 ii; 5c *sátvā*, § 178; 6d Virāṭsthānā verse; 7b *dáasīḥ* (§ 151 i) is here unlikely; 8a *tavasyàm*; a change of accent is probably required, § 135; 8b Gautamī verse; 8d *hatvī́* is suspicious in so early a hymn: by restoring *ghnán* the metre becomes correct: but see §§ 130 i, 219. **22.** For the metre see Ch. IX, App. Nos. 87, 79 and 84.

23. 2a *asurīya*; 7b *mártiaḥ*, § 151 iii; 8a *tanū́naam*; 9b *vásū* (plur.); 13a catalectic verse; 14c *kṛṣvā*. **24.** 4a *áśmāsiam*; 5a *bhávītuā*; 5b perhaps insert *vi* before *dúraḥ*; 6d *ū*; 14b *kármā*, probably plural. **25.** 3a *śímivān*; 5b *śármā*. **26.** 2a *vihī*; 4a *ávidhat*, § 169 vi; 4c *rákṣati*, § 175 i. **27.** 4c *asuryám*, § 135; 6c probably *āditiāḥ*; 10c *rāsvā*; 13a *suyávasa*; 15d *sādhú*, with *-ū* of dual shortened before a vowel, § 174 i *c*; 16d the verse seems to require rearrangement, as *urā́v áriṣṭāḥ śárman ā́ siāma*. **28.** 6a *ápa sū́*: *bhyásam*, § 151 iii; 7b *bhriṇánti*. **29.** 1a *áadityāḥ*; 5a *mimayā*.

30. 1c *yaati*, § 142 iii *a*; 5a *kṣipā*; 9b *abhikhyā́yā*; 10b *vīryà* (*y* cons.), § 135 *a*; 10c *jiók*; 11d *śrútia*. **31.** 1d *hṛṣivant*; 4c *bṛhadivā́*; 5b *apījū́*, see § 167 v; 5c *pṛthivī*; 7c irregular double Rest (§ 227 iii *c*) requiring emendation. **32.** 1d *vasuyú*, § 168 iii; *5b, *5d catalectic verses; *7c *viśpátniai*.

33. 1d here and often *rudará*, a form probably invented by the poet, see § 149 ii; 4c *arpayā*; 7d *abhí nū́*; 8c for the caesura see § 213 ii; 9d *asuryám*; 13c *ávṛṇīta*, § 175 i. **34.** 3a, 13c *átia* only in

this hymn and Maṇḍala ix, § 151 ii: 3d *yāthā*. **35.** 5a *avyathiáya*; 6a *svàr*, § 135, but perhaps rather extended Triṣṭubh verse; 7b *pipāya*; 7c, 13c *sā́ 'pā́m* with Sandhi. **36.** 1a extended Pentad verse, § 227 iii *a*: like 24 5b above, it calls for emendation.

37. 1c *bharatā*; 3c *abhigūriā*. **38.** 5a *dúria*; 7a *ápia*; 9c *ná* 'not' with hiatus; 10b *gnáaspáti*, § 142 i. **39.** 1a *grávāṇā 'va* with Sandhi, and so frequently in this hymn; 3c *vástav usráḥ*, § 170 ii *e*. **41.** 3a *adyā́*; 3b *índrā-vāyū*; 4a perhaps *mitra varuṇa*; 5c *āsate*; 7a *sū́*, *naasatyā*; 7b *áśvavat*; 8a *ná* 'not' with hiatus; 10b *abhí*, § 167 iii; 12a *áśābhiaḥ*; 16a *ámbītame* is probable, § 166 ii; 16b *dévītame* as 16a; 17b *deviā́m*; 17c *matsuā*; 18a *bráhmā* (plur.); 18c *mánmā*. ***42.** 3a *krandā*. ***43.** 2b *brahmaputró 'va*; 2c hybrid verse: *apītiā*.

Maṇḍala III.

[This collection is singularly homogeneous: it is also very regular, but characterized by a fairly frequent use of the Vāsiṣṭhī verse. See § 110 i.]

1. 1c *dídiat*; 2a *cakṛmā*; 6a *vavrā́ja*; 15d *dámia*; 16b *dhániā*; 23c *siā́t*. **2.** 7c *sá*; 8a *namasyátā*; 8b *dámia*; 11d *vásū* (plur.). **3.** 7a *su-apatyé*: *áyavi* is probable. **4.** 9b *siasva*, § 148 vi. **5.** 2a *prá íd ū*. **6.** 1b *nayatā*; 3a *diaúḥ*; 6c *vahā*: probably Virāṭsthānā verse; 10c *prā́cī 'dhv-*, § 128 ii: but *prā́k* or *prācā́* as an adverb is more probable. **7.** 5d *gáṇia*; 6a, 10c *utá*. **8.** 3b *pṛthiviā́ḥ*; 7c *viantu*; 9a *śrayiṇiśaḥ*. **10.** 3c *sā́ 'gne* with Sandhi. **11.** 6a probably *abhīyújaḥ*, § 167 iii. **13.** 1b catalectic verse; 7a *rāsvā*. **14.** 2b *túbhya*; 6a *tuát*. **15.** 5a *śármā*; 6a *pīpayā*. **16.** For the metre see § 94 viii; 5b perhaps *avíratāya* (neuter); 6c *sṛjā*, and see § 213 ii. **17.** 3d *bhavā*. **18.** 2a *tápā*; 4a *sátvā*, § 178. **19.** 3b *śikṣā*, *su-apatyá*; 4c *vahā*.

20. 1a *uṣā́sam*, § 170 ii *a*; 1c *śṛṇuantu*, § 147; 2c *ū*; 5d *ādityā́n*, giving irregular break (§ 218 vi), followed by short eighth and tenth syllables: this seems more probable than reading *aadityā́n* and then Jagatī cadence. **21.** 5c *stokā́ḥ ścotanti te vaso* is a probable arrangement. **22.** 1a *sá* and perhaps *yásmi*; 1d *sasanvā́n*. **23.** 4a Rest at the fifth place. **24.** 1b *ápāsiā*. **26.** 1a *nicā́yiā*. **27.** 2c perhaps *dhitā́vanam*, § 170 ii; 14a *vṛṣā*; 15c *dídiatam*; ***28** see p. 42; ***29** see p. 42; 2a *arā́ṇioḥ*; 4b *pṛthiviā́ḥ*; 6c perhaps *ánīvṛta*, § 167 i; 8a *sīdā*; 9b *itanā*.

30. 4d *nímite 'va*; 13d *kármā* (plur.); 15a *dṛ́hyā*; 20c *suaryávaḥ*, *túbhya*; 21c *diváksā 'si*: for the Sandhi see § 130 ii; 21d *sū́*. **31.** 2a *tā́nua*; 9c *nū́*; 13a *yádī*: 13b *ródasīyoḥ*, § 173 ii; 14d *sū́*; 15a *purucandrám*; 20c extended Triṣṭubh verse, unless we correct by reading *índra tvā́m naḥ*. **32.** 6b for the possible Sandhi see § 130 iii: but *sártavā́ u* is probably the right reading, § 171 v; 8a *kármā*; 15a *suā́hā*, § 145 vi; 16b *ná* 'not' with hiatus. **33.** *13a Epic Anuṣṭubh semicadence.

34. 6b *kármā*; 7b *devébhiaḥ*; 8b *sasanvā́ṁsam*; 9d *prā́ 'riam*. **35.** 3a *úpa*; 7d *túbhya*; 9d, 10a *pībā*. **36.** 1d *mahábhiḥ*, § 178; 6b *rathío 'va*; 9a *bharā*. **38.** 2d *nā́*; 5a *jiā́yān*; 7c *asurī́yam*. **39.** 8c *bhā́rī cit* probably.

40. 2b *haryā*; 3a *dhitávanam*, § 170 ii *c*; 5a *dadhiṣvá*. **41.** 6a *mandasva*. **43.** 5c *mè 'rṣim*: for the Sandhi see § 130 i; 7a *píbā*. **44.** 2a *uṣā́sam*, § 170 ii. **45.** 1b *yāhī́*; 2c *hárioḥ*. **46.** 5a *-diā́vā*, § 145 vi. **47.** 2c *jahī́*; 3c *tuā*. **48.** 3a *upasthā́yā*. **49.** 1a perhaps *yásmi*, § 178; 2a *nū́*; 2d *ā́yu*, § 178.

51. 10b *rādhānaam*. ***52.** See p. 43; 6c *tuā*; 8a *bharatā*. **53.** 2d no caesura, § 214; 4d *dhanuā*, § 147; 11a *prétā*; 11c extended Triṣṭubh verse; 16c catalectic verse; *17c *pātalyè* (*y* cons.), § 135 *a*; *22c Epic Anuṣṭubh semi-cadence. **54.** 1c *dámia*; 4a *utá*; 4d *pṛthivī*; 17b *bhávathā*; 20c *aadityaíḥ*, § 150. **55.** 1a *uṣā́saḥ*, § 170 ii; 2a *mā́*; 3b *dīdie*; 17b *sā́ 'nyásmin*; 18a, 18b *nū́*. **56.** 3b *tri-ūdhā́* is not required by the metre, but seems probable. **57.** 5d *sādayā*: *ca*, § 175 ii; 6d *rásvā*.

58. 6b apparently *jahnáviām*, with irregular cadence. **59.** 2d hypersyllabic verse, § 224: Sandhi combination of all the words in the first part of the verse is unlikely. **60.** 5d *matsuā*; 6b *śáciā*. **61.** 4b probably *uṣā́ ā́ yāti*. **62.** 1b *tújia*; 2a *ū*; 4c *rásvā*; 7a *pūṣan*, but see § 177 iii; 7c *túbhya*; 15a *ā́yu*; 16a *abhí* should probably be read for *ā́*, a heptasyllabic verse being improbable in this collection: perhaps *mitra varuṇa*.

Maṇḍala IV.

[This Maṇḍala is also of a homogeneous character, except so far as the metrical standard varies between those of the strophic and normal periods. Lyric verse is rare. See § 109 i.]

1. For the metres of stanzas 1–3 see Ch. IX, App. Nos. 75, 62 and 83; 1e *janatā*; 2a hypersyllabic verse, § 224, unless *agne* be omitted, § 152 i: *vavṛtsuā*; 2c *jyáyiṣṭham*; 3a *vavṛtsuā*; 5c *yakṣvā*; 5d *mṝḷīkám*; 7d probably *ariáḥ*, § 151 ii; 9c *dúria*; 10d *diaúḥ*; 12d for the Sandhi see § 127 *b*; 13a *manuṣyàḥ* (*y* cons.), § 135 *a*; 15b *gáaḥ*, § 142 ii; 17b *deviā́ḥ*; 17d *ṛjā́* (plur.); 19c Rest at the fifth place; 20a, 20b *víśveṣaam*.

2. 1c *mahinā́*, § 151 ii; 2d the verse as it stands has a Rest at the fifth place and a long ninth syllable: but *śukrā́n* should probably be corrected; 4d *ū*, *vahā*; 5a the cadence becomes regular if *yajñáḥ* and *aśví* are interchanged; 7d *daásvān*, § 142 v; 8d *dāśuā́m̆sam*; 10c *hótarā*, § 149 iii; 11c *su-apat-*; 12b *dúria*; 12c *dṛ́śia*; 13c *bharā*; 18c *mártānaam*; 19c *sucandrá*; 19d caesura after third syllable.

3. 3b *sumṝḷīkā́ya* in spite of the metre, § 178; 4a *śámiai*; 5d Gautamī verse; 6c *náasatyāya*: *yakṣé*, A. Ludwig; 6d probably a Gautamī verse, as 5d, rather than with *rudarā́ya*: but see § 149 ii; 9d probably Rest at the fifth place: *pipāya*; 11b Pentad verse; 12c Gautamī verse; 13b *má* for *mā́* before vowel; 13d Pentad or Gautamī verse: 14b Rest at the fifth place: *priṇānáḥ*; 14c *rujā*; 16a *túbhya*; 16b *niṇiá*, § 151 ii.

4. 1c Rest at the fifth place: *druṇānáḥ*; 1d *vídhya* is probable; 2d, 3a *sṛjā*; 8b *sám devátātā*, H. Oldenberg; 12d *paantu* is doubtful, on account of the rhythm; 13d *ná ha*, § 175 ii; 14b *aśiāma*, § 147 i; 14c *sūdayā*. **5.** 2a *máhya*; 5a *viántaḥ*; 5d *ajanata*, § 175 i; 14c *ihá*,

§ 175 ii. **6.** 1a *sū́*; 2c perhaps *ūrdhuám*; 3c *navajáaḥ*, § 142 i; 4c *paśupáaḥ* ib.; 6d *tanúī*, § 158 iv; 9b *ṛju-áñcaḥ*; 9d *ahuanta*, § 142 iii. **7.** 1c perhaps *virūrucúḥ*, § 169 ii; 11a *tṛṣū́*, probably plural, cf. § 160 i; 11d caesura after the third syllable. **8.** 2a *véda*: perhaps *vásūdhiti*, § 166 iv; 6b *sasanvā́ṁsaḥ*. **9.** 1a *mṝḷā́*; 2c *víśveṣaam*; 3a *sádmā* (plur.); 4b *utá*.

10. For the metre see § 249 iii; 1d *ṛdhiāma*, § 147 i; 4c perhaps *daśema*, § 178. **11.** 2d *rāsvā*. **12.** 6c *evā́*. **15.** 7a catalectic verse; 9a, 10a *deva* with *-ā* shortened before vowel, § 174 i *a*. **16.** 11b *háriohṛ* and probably *íśānaḥ*, § 178; 11c *gádhia*; 12c *mṛṇā*; 15a Rest at the fifth place: *vasuyántaḥ*, § 168 iii; 20b probably Rest at the fifth place; 21a *nū́ ū*.

17. 1a *túbhya*; 1c Rest at the fifth place; 15a extra verse belonging to 14. ***18.** 2a *durgáham etád* with Sandhi, § 130 iv; 2d *tuena* twice; 4c *nahí nū́*; 5a *avadyáṁ 'va*; 11b *tuā*. **19.** 4b *váar*, § 151 i; 5b extended Triṣṭubh. **20.** 1a the resolution *duurā́t* (§ 151 i) is improbable: *dūrā́t* and *índraḥ* may well be interchanged; 4a *ū ṣū́*; 4c *páaḥ*; 5b *sṛ́ṇia*; 6b *evā́*.

21. This hymn contains several Virāṭsthānā verses, which are unusual in this Maṇḍala: namely 6c, 7a, 7c, 10a; 1d *diaúḥ*; 2a *stavathā*; 5c Rest at the fifth place, unless we transfer *ā́* to the beginning of this verse; 6a *yádī*; 8b *apáam*; 9a *súkṛtā*, dual with Sandhi. **22.** 3a *devá* || *-tamaḥ*; 3b *mahábhiḥ*, § 178; 3d *diā́m*; 4b *diaúḥ*; 7b irregular break; 9d *jahī́*. **23.** 6b *bhrātarám*, § 149 iii. **25.** 1a *adyā́*: Rest at the fourth place; 2b *vástav*.

26. 4a *sū́*; 4b caesura after the third syllable; 5a *yádī*. The violent disturbance of the metre which extends from 6b to 7a must be due to some corruption of the text. The original may have run somewhat as follows: *parāvátaḥ śakunó mádhumantam* | *sómaṁ bharad devávān dādṛhāṇó* | *divá ādā́ya úttarād amúṣmāt* || *ādā́yā sómam abharac chienáḥ*: for *devávān* see § 168 ii, for *śienáḥ* § 145 vi; 7d Pentad verse. **27.** 3b *yádī*; 3c *jyā́m* with *y* consonant stands here alone in the Rigveda proper, § 140 iii; 4a *índravataḥ*, § 168 ii. **28.** 3c *krátuā* is probable, but very rare, § 151 ii; 3d *śáruā*, § 139 v; 5d perhaps *kṣáaḥ*, § 142 i: *tātṛdānā́*, § 169 iii.

29. There are many irregularities in the break, namely in 1d, 2c, 3a, 3d, 4c. **30.** 3a *tuā*; 3b perhaps *yūyudhuḥ*, § 169 iii; 8d extra verse; 9b catalectic verse; 14a irregular cadence; 20b *āsiat*; 24d extra verse. **31.** 3a *abhí ṣū́*; 4a probably *abhí*, § 167 iii; 4a *vavṛtsuā*; 5b *ha*, § 175 ii; 6c *tvé*; 7a *tvā́m*, long fifth syllable; 11a *ihá*, § 175 ii: *vṛṇīṣuā*. **32.** 3a long seventh syllable; 4b *tuā*; 6a *bhūyā́ma sū́ tuā́vataḥ*; 10c *abhītiā*; 14b *matsuā*; 23a *kanīnakḗ 'va*; 23c *śobhate*, § 170 i.

33. 7a *duā́daśa*; 10a caesura after the third syllable: but, as this is strange in this hymn, we may perhaps read *yé medháyā hári ukthā́*. **34.** 1d *agmata*, § 175 i; 3d *agriyā́ḥ utá* combined, § 130 ii; 4c *píbatā*; 4d see § 178; 6d *pātā*. **35.** 2d *vicakrā́*, § 158 i; 5a *śáciā 'kartā*; 5b, 5c *śácyā 'kartā*. **36.** 4a *cakrā*, § 158 i; 8a *dhiṣáṇābhiaḥ*. **37.** 4b Virāṭsthānā verse; 7b *citana*, § 159 iii; 8b *násatiā*, § 150 ii; 8d *śastā*.

38. 1a *utá*, § 171 iv: *dātarā́*, § 149 iii; 1c *ksetrāsáam*, § 142 i; 4a *gádhia*; 5d *ca ácchā*; 6b *śráyiṇibhiḥ*. **39.** 2d perhaps *tárutram*,

§ 169 v; 4d perhaps *índaram*, § 149 i; *6c *surabhī* (plur.). **40.** 1a *nū́*; 2c Rest at the fifth place; 4c *-távītuat*, §§ 151 ii, 169 iv; 5b *vedīṣád*, § 166 ii.

41. 2d *mahábhiḥ*; 3a *dháyiṣṭhā*; 3b *śaśamānébhiaḥ*; 5b *vṛṣabhā́ 'va*; 10a *ráthia*; 11b *índrā...varuṇā*, cf. § 166 i. **42.** 1a *rāṣṭarám*, § 149 iii; 2a *máhya*; 2b *asuryáṇi*, § 135; 5a, 5b *máam*; 9a *vaam*; 10a *sasanvā́ṁsaḥ* seems necessary, though against the metre: see § 178. **43.** 1c long ninth syllable; 4a *bhuut* or *bhuvat*; 4d probably we should read *mādhuū* and omit *naḥ*; 5c *mādhuū*; 7d *naasatyā*. **44.** 5d Virāṭsthānā verse. **45.** 2d *tanuántaḥ*, § 147; 3b *yuñjathām*; 5b *vástav*, § 170 ii *e*; 6b as 2d.

46. 3b etc. *índrāvāyū*. **47.** 4d *índrāvāyū*. **48.** This hymn contains several catalectic verses; 1a *hótarā*, § 149 iii; 1b perhaps *ariáḥ*, § 151 ii; 1c perhaps *candrā́* (instr.), § 84 A 1; 1d *yāhī́*; 3a *vásūdhitī*, § 166 iv. **50.** 2c Pentad verse; 11a *indara*. **51.** 2a *ū*; 2c *duā́rā*, § 145 vi; 10c *sionā́t*. **52.** 2a *citra* with *-ā* shortened; 4a *tuā*.

55. 1b *trásithām*, § 170 i; 4c *ū*; 5b probably *avari*, § 151 ii; 5c *páat*; 6b *ápia*; 6c extended Triṣṭubh verse; 8a *vasavyásya*; 8c *asmábhya*. **56.** 1a: the latter part reads *pṛthivī́thá jyáyiṣṭhe*: for the Sandhi see § 128 ii; 3d *śáciā*; 4a perhaps *bṛhábhiḥ*, § 178; 6c *ūhiā́the*, § 147 i. ***57.** 5a *juṣethām* is probably a gloss; 6b *tuā*. ***58.** See p. 43; 3b *dué*; 5a *hṛ́dia*; 9a *kanyàḥ* (*y* cons.), § 135 *a*: or *kanīāḥ 'va*; 10c *nayatā*; 11d catalectic verse.

Maṇḍala V.

[The hymns in Anuṣṭubh with occasional extra verse stand alone in the Rigveda, and appear in the main to constitute the original Atri collection. In these hymns hiatus is extremely common. The trimeter hymns agree closely with the second Maṇḍala in character, only a few bearing indications of early date. See §§ 105 i, 109 iii.]

1. 11a *adyā́*; 11b *tíṣṭhā*; 12d *uru-áñcam*, § 178. **2.** 12e extra verse. **3.** 10a *bhū́rī nā́mā*, § 159 iv. **4.** 6b *suáyai*; 7a Pentad verse: *ucáthaiḥ* is an attractive correction, § 151 iii. **5.** 7b perhaps *hótāra*, § 174 ii; 10b irregular cadence: perhaps read *nā́ma gū́hiā*; 11c *devébhiaḥ*. **6.** 2a *sá*; 5d *túbhya*; 6a *prá ū*; 9c *utá*: *pupūriāḥ*, § 147 i; 10a *evā́* with hiatus; 10d *āśu-áśviam*. **7.** 2a *kútra*; 5a *smā*; 7c *híri-śmaśāruḥ*, § 151 iii; 7d hypersyllabic verse, § 191 iii; 8a *smā*; 8b *sváditir 'va*, § 129 ii; 10d, 10e *sasahiāt*, §§ 147 i, 169 iii; 10e catalectic verse. **8.** 1a perhaps *ṛtayávaḥ*, § 168 iii. **9.** 2a *daásvataḥ*; 3a, 4a *smā*; 7a *abhí*, § 167 iii.

10. 1d *pánthaam*; 2c *tué*, § 173 v; 4d *yéṣaam*; 6a *nū́ ū*; 7c *vibhūṣáham*, § 166 iv. **11.** 1d *-ébhiaḥ*. **12.** 3c *véda*. **13.** 2b *adyā́*; 5c *rāsvā*. **15.** 5a *nū́*; 5c Pentad verse. **16.** 3a *maghávanaḥ* or perhaps *maghávanaḥ*; 5a *nū́ ū*. **17.** 3a *vā́ 'sā́ u*: the Sandhi is unusual, perhaps read *asyā́ 'saú vā́ u*, cf. §§ 130 iii, 171 v; 5a *nū́ ū*. **18.** 3c *yéṣaam*; 4b *páanti*; 5b *áśvānaam*; 5e extra verse: *nṝṇáam*. **19.** 1, 2 Trochaic Gāyatrī; 5b *vāyúnā* appears to be a gloss on *bhásmanā*, § 152 i; 5c, 5d catalectic dimeter verses; 5e *-stháaḥ*.

21. 3c *tuā*. **22.** 3a *tuā*; 3c probably *váreṇyasya* with *y* cons.,

§ 137 iii; 4b *sahasia*. **23.** 1b perhaps *prasáhā*, § 167 v; 3c *viánti*. **24.** For the metre see § 242 iii. **25.** 3b *sumatiā́*; 7b *arcā*; 7c, 7d *tuát*; 8c *utá*. **27.** 2d *yácchā*; 6a *śatadā́vani*. **28.** 1b *uṣā́sam*, § 170 ii *a*: perhaps *uruyā́*, § 178 (H. Oldenberg); 3a *śardhā*. **29.** 5a *túbhya*; 8c *ahuanta*, § 142 iii *b*; 13a *kathā́ nū́*; 14d perhaps *táviṣeḥ*, § 170 iii; 15b *návia*, § 151 ii.

30. 3a *nū́*; 4d probably Virāṭsthānā verse; 5b *śrútia*; 6a perhaps *túbhyam íd*; 6b *sunuánti*, § 147; 7c *átra*; 9c *ubhá* with final shortened before vowel, § 174 i *d*. *15a *gávia*, § 151 ii. **31.** 2a *dravā*; 6c probably *śáktivaḥ*, § 168 ii: *ródasī 'bhé*, § 128 ii; 13b *mā́*. **32.** 3a *tiásya*.

33. 1a *dīdhie*; 1c Rest at the fourth place; 2b catalectic Bhārgavī verse, § 227 iii *b*; *hárīṇaam*; 2c as 1c; 2d *prā́ 'riáḥ*, § 145 vi; 3b *ā́san*; 4a Virāṭsthānā verse (*índra* type). 4c caesura after the third syllable: the verse becomes regular if *tatakṣé* is placed at the end; 4d apparently *daasásya*: extended Triṣṭubh verse; 5a as 4a; 5b *yaatā́ḥ*; 6a *-éṇyam* (*y* cons.): *tué* or Virāṭsthānā verse; 6d *tuvī-*, § 166 vi *b*; 7a perhaps read *evā́ na indra ákavābhir ūtī́*; 10a Rest at the fifth place is probable. **34.** 1c *sunótanā*. **35.** 2d *sū́*; 8a *indra éhi*.

36. 1a Virāṭsthānā verse (*índra* type); 5a *tuā*. **37.** 4a *yásmin*. **38.** 3b catalectic verse; 4a *utá*; 5c, 5d *sugopáāḥ*. **40.** 1c etc. *vṛ́ṣann*, § 177 iii; *7a, 7c Rests at the fifth place, but see § 151 i; *9a Epic Anuṣṭubh semi-cadence.

41. This hymn contains numerous Rests, words with resolved vowels, and examples of hiatus; 1c *trā́sithām*; 3a *yáyiṣṭha* (*-ā* dual shortened); 4d *āśu-aśva-*; 5b irregular cadence; 7d *ha*, § 175 ii; 8b Virāṭsthānā verse; 9a requires correction, § 225; 9b *su-aítavaḥ*; 10b *apáam* or Pentad verse; 10d Rest at the fifth place; 11b perhaps *rayáye*, § 139 i; 11d *diaúḥ*; 12c probably Pentad or Gautamī verse; 13a *mahataḥ* or *mahaaḥ*, see § 178; 14c *candrá-agrāḥ*; 14d see § 170 ii *e*; 16b perhaps Rest at the fourth place; 16b, 16c *áccha-uktau*; 16d Virāṭsthānā verse; 16e Rest at the fifth place; 19a Pentad verse. **42.** 2b *hṛ́dia*; 3a *īrayā*; 4d *sumatī́*, § 139 iii; 15b *yuvanyū́n* is suspicious on account of the rhythm: perhaps *yuvayúḥ*; 17a extra verse to 16; 18 borrowed from v 76.

43. 3b *bharatā*; 4a *bāhú*, final *-ū* being shortened before the vowel, § 174 i *c*; 6b *gnáam*, § 142 i; 6d *vahā*; 10d *gantā*; 13c *gnáaḥ*; 14b Virāṭsthānā verse. **44.** 6a *evā́*; 8d *sá*; 10b catalectic verse; *15a, *15b, *15c hybrid verses.

45. This hymn has many archaic variations; 1a *viṣiánn*, § 148 vi; 1d Rest at the fourth place; 2b Virāṭsthānā verse; 2d *sthā́ṇā iva*; 3b *mahī́naam*; 5a *étā*; 8c *āsaam*; 9a *yaatu*, *saptá-aśvaḥ*. **46.** 2b *mā́rutam utá* with Sandhi, § 130 iv; 2c *rudaráḥ*, § 149 ii; 4d *tvā́ṣṭā* with hiatus; 8a *gnáaḥ*, *viantu*; 8b Gautamī verse. **48.** 4c *yádī*; 5b *cā́rū* (plur.), cf. ix 70 1d; 5c *vidmā*. **49.** 3b *vástav usrā́ḥ*, § 170 ii *e*; 5b probably caesura after third syllable: *su-uktá-*. **50.** 1a *nayitúḥ*, § 142 iii *b*; 2a heptasyllabic verse; 2b *ca* with hiatus; 3c *patheṣṭháam*, § 142 i; 5b *ráthasas pátiḥ*, § 151 iii.

51. 12b *suastī́*; 13a Bhārgavī verse, § 227 ii *b*: the resolution *adiā́* can hardly be justified; 13d *rudaráḥ*, § 149 ii; *14b, *14d *suastī́* gives a better rhythm, and *-ī́* should probably be read throughout; *14b

probably *svastí pathie*, with long fifth syllable: but see § 135; *14c *svastí* with *v* cons., § 125 iii *a*; *15a *svastí*: *pánthām ánu* with Sandhi, § 130 iv.

52. 1a *śyāvāśua*, § 145 ii *b*; 2d *paanti*; 3c *marútaam*; 4d *páanti*; 8c, 9a *smā*; 9a *páruṣṇiām*; 10c *máhya*; 14c *dhṛṣṇava ójasā* with Sandhi seems unavoidable: see § 130 i; 15a *nū́ ū*; 16a catalectic verse; 16b *gáam*, § 142 ii; 17d *gávia*, § 151 ii. **53.** For the metres see § 248 i; 4a *váśiṣu*; 8a *yātā*; 12a *adyā́*; 13c *dhattanā*; 14c *vṛṣṭuí*.

54. 4c *ájathā*; 6b *kapaná 'va*, § 129 ii; 6d *cákṣur 'va* ib.; 7d perhaps *rā́janam*, § 170 ii *c*; 14b *avathā*; 14d *dhatthā*, and as 7d. **55.** 4c *utá*; 10a *nayatā*. **56.** 1c *marútaam* is doubtful; 3c *śímivān*; 5c Rest at the fourth place; 7b *smā*. **57.** 2a *váśimantaḥ*, § 168 ii; 2c *sthā́*; 7c *kṛṇutā*. **58.** 4a *íria*; 5d *matí* is probable, § 139 iii; 7b *suám*. **59.** 2b probably *nāváḥ*, § 142 ii; 5b *yūyudhuḥ*, § 169 iii; 7a *śráyiṇīḥ*. **60.** 2c extended Triṣṭubh verse; 8b *pibā*.

61. 2a the probable reading is *kū́ vó 'śvāḥ kū́ abhíśavaḥ*, cf. v 74 1a: § 151 iii. Similarly in 1a *kū́* is a probable correction for *ké*. 2b *śekā*, § 158 i; 5c *śyāvā́śua-*; 10a *dhenūnáam*; 16c *yajñyāsaḥ*, § 135: but perhaps the true reading is *yajyavaḥ*. **62.** 2a *sū́*; 3b *mítrā rā́jānā*, § 166 i; 9d *jigivā́ṁsaḥ*. **63.** 6c *vasatā*. **64.** 2c *vaam*, § 151 i; 3a *aśiā́m*; 3b *yayiām*, § 142 iii *a*; 4a perhaps *mitra varuṇa*, § 166 i; 4b *dhayiām* ib.; 4d *stotṛṇáam* or *spuurdháse*, § 151 i; 5d *sákhīnaam*; 7a *ucchántiām*. **65.** 5c *tuótayaḥ*; 6a *mitrā*; 6d *mā́*. **66.** 2b *asuryám*, § 135: *áśate*; 6b *mítrā*, § 174 ii. **67.** 1a *deva* is doubtful, § 174 ii; 1d *āśathe*; 3d *páanti*; 5ab *mitra...váruṇa*, § 166 i. **68.** 4c *devā*. **69.** 2c *tiṣṛṇā́m*. **70.** 4b *bhujema*. **72.** 2a, 3a irregular cadence. **73.** 1c *purū́- purū- bhujā*, §§ 160 i, 166 iv; 9a *vā́ u*, § 171 v.

74. 1a *kúa sthaḥ*; the old form *kū́* is curiously preserved in a verse where it cannot stand; *deva* with *-ā* shortened, § 174 i *a*; 2b *náasatyā*; 2d *nadínaam*; 3b *yuñjathe*, § 170 i; 6c *nū́ ū*; 7a *adyā́*; 8b *yáyiṣṭha*; 10c, 10d *vaam*, § 151 i. **75.** 2b *aháṃ sánā* requires correction. **76.** 1c *ráthiā*. ***78.** 5b *sū́ṣyantiāḥ*; 9d *jīvantiāḥ*. **79.** 2c *ucchā*. **80.** 1c *uṣásam*, § 170 ii *a*. **81.** 5d *śyāvā́śuaḥ*.

82. 1c *śráyiṣṭham*; 4b, 4c probably require correction as follows: *prajā́vat saúbhagaṁ suvā* | *duṣvápniaṁ párā suvā*. ***83.** See p. 43; 1a *vadā*; 3a probably *rathī́r iva* (Lanman); 6b *pinvatā*; 9d probably *pṛthviā́m*, § 151 iii; 10c extended Triṣṭubh verse. **84.** 2c Epic Anuṣṭubh semi-cadence. **85.** 6a *nū́*.

86. 1a *índrā-agnī*; 3b *maghávanoḥ* or *maghávanoḥ*; 5b, 5d *deva* with *-ā* shortened, § 174 i *a*; 6a *evā́ indrā-agnibhyām*, heptasyllabic dimeter verse: or read *índrāya agnáye*. **87.** For the metre see Ch. IX, App. No. 63; 3c *yéṣaam*; 4c *suā́t*; 9a catalectic verse; 9e *syātā*.

Maṇḍala VI.

[The original Bharadvāja collection was of the same metrical type as that of Gotama Nodhas, i 58–64, but of larger extent. Its general characteristics are described in § 106 iv. The archaic variations are most marked in the hymns 4, 10–13, 20, 24–26, and 63–68 8, but are also found to a smaller extent in many other hymns. The important lyric hymns 46 and 48 also belong to the original collection. Additions

have been made at various times, and cannot always be clearly distinguished: but a considerable number, especially amongst the Agni hymns, shew the metrical type of the cretic period.]

1. 1c *vṛṣann*, § 177 iii; 3a *vasavyaíḥ*, § 135; 9a *sá*; 9d *tuótaḥ*; 13d *vásū*. **2.** 9a *tiá*; 11b *ródasīyoḥ*, § 173 ii; 11c *vīhí*. **3.** 3d *kútra*; 4d, 6b caesura after third syllable; 6a *vástav*; 7b Virāṭsthānā verse; 8a *yújia*; 8b as 4d: *suébhiḥ*; 8c *marútaam*. **4.** 2d Rest at the fifth place; 4b hiatus after *-ā* and *-a*; 4c perhaps *tuám*; 5a *nítiktī*; 8d Rest at the fourth place. **5.** 2a *tvé*, *puru-aṇīka*; 6a *kṛdhī*. **6.** 4b *kṣáam*. **8.** 3c *cármaṇī 'va*; 5d *vṛścā*.

10. 1b hypersyllabic verse, § 224, or omit *agním*, § 152 i; 3a *pipáya*; 4a Virāṭsthānā verse; 4b *bhaasā́*, *kṛṣṇá-adhvā*: *ádhā*; 4c *bahū́ cit*, cf. § 160 i; 6d *gádhia*; 7a, 7b extra verses to stanza 6. **11.** 1c *náasatyā*; 3a *dhániā*: irregular cadence; 3c caesura after the third syllable. **12.** 2b, § 120; 4a *sá* with hiatus; 4c *krátuā* probably, § 151 ii; 5b see § 151 iii; 5d *dhánuā*, § 147; 6a double Rest, § 227 iii *c*; 6c *yaasi*: irregular cadence. **13.** 1a *tuát*; 1c Virāṭsthānā verse; 3d *apáam*; 4d *vasavyaíḥ*; 5d probably extended Triṣṭubh verse. **14.** 2a, 3b catalectic verses: less probably *ariáḥ* in 3b, § 151 ii; 5c, 5d *ávṛtaḥ*, § 167 iv.

15. 1a *sū́*; 1d *jiók*: Bhārgavī verse, § 227 ii *b*; 3a *bhuuḥ*; 3d *yacchā*; 3e extra (dimeter) verse; 4a perhaps *diótanam*, cf. 20 8c; 6e extra verse; 8c *mártiāsaḥ*, § 151 iii; 9a *ubháyā* (neut. pl.); 12b *ū*: *sahasāvann*, § 177 iii; 12d caesura after the third syllable; 13c *devā́naam*; 14a hypersyllabic verse, § 224; 15c Rest at the fourth place; 15e extra verse; 16d *nayā*; 18a *jániṣva*; *19c *asthūrí*, § 159 iv. **16.** 1b *víśveṣaam*; 2b heptasyllabic verse; 14a *dadhiáṅṅ*; 18b *nemānaam*; 22c *árcā*, *gā́yā*; 26a *śráyiṣṭhaḥ*; 27a *tuá-ūtāḥ*; 33b *yacchā*; 42c *sioné*; 46a *mártiaḥ*, § 151 iii.

17. 6b *śáciā*; 7b hybrid verse: but see § 130 iv; 7d Pentad verse; 9a *sá*, § 175 i; 10c requires correction, § 225; 12a Rest at the fourth place, but see § 151 i: 13b *ajuriá* (§ 151 ii) seems unlikely: hence irregular Rest, cf. § 227 iii *b*; 15a, 15b extra verses to 14. **18.** 1d *vardhā*; 3c *nū́*; 7a *jánimā* (plur.); 7b perhaps *ámartena*; 9c *dhiṣvā́*; 12a read *prá tuvidyumná- sthávirasya*, § 152 ii. **19.** 2a *evā́*; 2d Virāṭsthānā verse; 3c *yūthā́m 'va*, § 129. 3d the position of the caesura is uncertain: perhaps *indrābhi* ‖ *ā́ vavṛtsu' ājaú*; 6a *bharā*; 7d *jigivā́ṁsaḥ*, *tuótāḥ*; 10b as 2d; 10d *dháaḥ*; 12c perhaps *pṛthviā́m*, § 151 iii; 13d *tuótāḥ*.

20. 1a *dyaúḥ*: *bhū́ma* with hiatus; 2b *asuryám*: Gautamī verse, § 226 iii *b*; 2d Virāṭsthānā verse; 3d *puráam*; 4a irregular cadence; 4d caesura after the third syllable; 6c as 2d; 7a Rest at the fourth place; 7b Rest at the fifth place; 7c probably Virāṭsthānā verse, but cf. §§ 149 iv, 151 i; 7d probably Virāṭsthānā verse, but cf. § 149 iii; 8c probably *śaśvadíbham* in one word; 10b long ninth syllable: the occurrence is not sufficient evidence of an adverb *ená*; 10d probably as 7a: but see § 151 i; 11a Virāṭsthānā verse (*índra* type); 11c *-vāstuam*; 13a as 11a; 13c *túbhya*.

21. 2a Virāṭsthānā verse (*índra* type); 2b Virāṭsthānā verse; 3b *vayúnāvat*, cf. iv 51 1b; 6b *śrútia*; 6c as 2b; 6d *evā́*, *vidmā́*, *tuā*; 7c

yújia; 8a as 2a; 8b as 2b; 8d *á-iṣṭau*, where *á* represents *ā́*. **22.** 2a *ū*; 3d *bharā*; 6c Virāṭsthānā verse; 7a probably *návyasiā*, § 139 i; 9c *dhiṣvá*. **23.** 5a *vavāna* gives a hypersyllabic break, § 219: perhaps read *vávna* or *véna*; 6d *kriyāsma*: this form is suspicious in this hymn: perhaps *karāma*; 8a probably *mandasva*.

24. 2c *naráam*; 3a Rest at the fourth place; 3c *nū́*; 4c *vatsā́naam*; 5a *adyā́*; 5d *pari-etá*, *-á* being shortened before a vowel; 6d Pentad or Gautamī verse; 7d Gautamī verse, § 226 iii *a*: see also § 151 iii; 8b *sátvā*, § 178; 9c *ūtí*, *-í* being shortened, § 173: *áriṣ-*, § 167 iv; 10b Virāṭsthānā verse (*índra* type). **25.** 1c *sū́*; 1d as 24 6d; 2a perhaps *árisaṇyann*, § 167 iv; 3a extended Triṣṭubh verse; 3c *tuám eṣaam*.

26. 1a Gautamī verse; 2b *gádhia*; 2c hypersyllabic verse, § 224, cf. 7c; 5c probably Virāṭsthānā verse: for possible *dáasa* see § 151 i; 7c *tuáyā* and as 2c: but see on *stu*, § 151 iii; 8b *práyiṣṭhāḥ*; 8c the last half of the verse is entirely unrhythmical: perhaps read *kṣatra- astu -śráyiṣṭhaḥ* with divided compound, cf. § 152 ii.

27. 3a *nahí nū́*; 4a *tiát*; 5b probably a compound *abhyāvartícāyamānáya*, cf. 8c: see also § 151 iii; 7b *sū́*; 8b *máhya*. ***28.** 2b *suám*; 3d *jiók*; 6c *kṛṇuthā*; 7a *suyávasam*; 7d *rudarásya*, § 149 ii. **29.** 2b Rest at the fourth place; 2c irregular cadence; 5b *tū́*; 6b *ūtí* with long final vowel, § 173 i.

30. 1a Rest at the fourth place; 1d *ródasī 'bhé*, § 128 ii; 2a *asuryám*; 2d possibly *uruyā́*, § 178; 3b *ābhiaḥ*; 4b *jiā́yān*; 5a Rest at the fifth place. **31.** 2a *tuát*: Virāṭsthānā verse (*índra* type); 3d *áviver ápāṁsi*; 4c *śáciā*; 4e extra verse; 5d *śrāvayā*. **32.** 4b *mahábhiḥ*, § 178.

33. 1a Virāṭsthānā verse (*índra* type); 1b *daásvān*; 2b caesura after the third syllable; 2d *tuotáḥ*; 3d *nṝṇáam*; 4c Virāṭsthānā verse. **34.** 1d *uktha-arkā́*. **35.** 2a, 3a Virāṭsthānā verses (*índra* type). **36.** 1d *asuryám*; 5a *śrútia*; 5b *diaúḥ*. **37.** 2a *prá ū* with hiatus; 2b, 3c *ṛjiantaḥ*, § 151 ii. **38.** 4b perhaps *bráhmā* (plur.). **39.** 5b *pinvā*. **40.** 1a *túbhya*; 2a *pibā*. **41.** 5a probably Virāṭsthānā verse; 5d *avā*. **42.** 3c *véda*.

44. 4a *tiám ū*; 4c *viśvāsáham*, § 170 ii *b*, or rather *viśvasáham*; 7–9 for the metre see § 249 i; 7a, 8a, 8b, 8c, 8d, 9b, 9d Pentad verses; 7b, 7c Gautamī verses; 9a Virāṭsthānā verse; 7c *sasanvā́n*; 7d probably *bhavat*, giving a Pentad verse; 8c *nā́mā* (plur.); 8d *venyáḥ* (*y* cons.); 9c *kṛṇuhī* or more probably *kṛdhī*, giving a Pentad verse; 10d *tuā*; 11d *jahí*, § 173 i; 13b *bharā*; 14a *purú* plur., § 159 iv; 15a Virāṭsthānā verse (*índra* type); 16a *tiát*: Virāṭsthānā verse, but see § 149 iii; 21c *pipāya*; 22c *suásya*.

45. 5b *duáyoḥ*; 7c *gáam*, § 142 ii; 9b *jánānaam*; 9c *vṛhā́*; 10b *vājānaam*; 16b *kṛṣṭīnáam*; 17c *mṛḷayā*; 18a *dhiṣvā́*; 19a *rayīṇáam*; 22a *gāyā*; 29b *stotṝṇáam*: catalectic verse; 31b *asthaat*.

46. 2c *gáam*, § 142 ii; 4a *vṛṣabhó 'va*, § 129 ii; 5d *ā́ ubhé*: *práaḥ*; 8a *druhyáv*, § 170 ii *e*; 9c *yacchā*: *máhya*; 11b *ava*, § 175 ii; 11d perhaps *-mūrdhanaḥ*, § 170 ii *c*; 12b *śármā*; 12c *yacchā*: the latter part of the verse is very irregular: *tanvè* is not without parallels (§ 135 *b*), but on the whole a hybrid verse with long ninth syllable is more probable: *cchadíḥ*; 12d for *dvéṣaḥ*, *dvíṣam* should probably be restored.

47. See p. 44; 1c *utá nú*; 2b *yásya* with hiatus; 2c perhaps *cyautaná*, § 149 iv; 3d *yábhiaḥ*; 6a *pibā*; 9a Virāṭsthānā verse (*indra* type); 9b *śatāvan* needs correction, perhaps to *sahāvan* for *sahasāvan*, cf. i 91 23b; 9c *iṣáam*; 10a *mṛḷā*: *máhya*; 10b *codáyā*; 14c probably *urú*, § 160 i; 16d *manuṣyàn* (*y* cons.), § 135 *a*; 17c *-dhūnuānáḥ*; 18c, 18d extended Triṣṭubh verses; 23a *dáś' áśuān*, § 145 ii *b*; 23c *dáśa*, catalectic verse; 24b *gáaḥ*, § 142 ii: irregular cadence; *28c *sá imā́m*; *29a *śvāsayā*; *29b, *30c extended Triṣṭubh verses; *31b Rest at the fourth place; *31c extended Pentad verse (§ 227 iii *a*), probably to be corrected.

48. 4d *vā́jam utá* with Sandhi, § 130 iv: *rā́svā*, *vaṁsuā*; 6e, 7e extra verses; 8a *víśvāsaam*; 8e, 15e extra verses; 16b *nū́*; 17c requires correction, perhaps *eváthā*: see also § 151 i; 17d *vayáḥ*, § 151 i; 18a *dṛ́ter 'va*; 21a *dyáam*; 21e extra verse: *jyáyiṣṭham*. **49.** 5c *naasatyā* with Sandhi; 6b *ápia*; 7a *citrá-āyuḥ*; 8c *candrá-agrāḥ*; 11b *gantā*; 12c *tanū́ī*, § 158 iv; 15a *nū́*; 15e extra verse.

50. 4d *áhuāma*, § 142 iii *b*; 7b *dhā́tā*; 9c *aratnaú* (BR.): perhaps *vratá ā́*, cf. *i 24 15c, ii 28 2a, and for the metre i 60 4c, vii 42 4c; 13d *diaúḥ*; 15c *gnáaḥ*, § 142 i *b*; 15d *bhuutā*. **51.** 2b *devā́n*, gen. pl., § 151 iii; 2c *ṛjū́* (plur.); 2d Virāṭsthānā verse; less probably *súuraḥ*, § 151 i; 3a *ū*; 4a Virāṭsthānā verse; 5a *diaúḥ*; 7c *kṣáyathā*; 9b caesura after the third syllable; 10a *śráyiṣṭha-*, *ū*; 12d perhaps *vasuyúḥ*, § 168 iii.

52. See p. 44; 5b *nū́*; 14a see § 135: but perhaps *yajñíyāsaḥ*, and so as the next two verses; 14b, 14c hypersyllabic verses, § 224; 14b *apáam*. **53.** 4b *cinuhī́*; 5c, 6c, 7c *asmā́bhya*; 6b *icchā*; 7a *rikhā*; 8d extra verse. **54.** 3c *ná*; 10a *parástaat*, § 151 i. **55.** 3b, 4a *ajā́śua*. **56.** 6b *úpāvasu* is probable, § 166 vi *a*; 6d extra verse. **58.** 2a *ajā́śua*. **59.** 2a *vaam*; 9b *vásū* (plur.).

60. 1c *vasavía* exceptionally, § 151 ii; 4a heptasyllabic verse; 13a *indra-* with *-ā* shortened before vowel, cf. § 174 i *a*: also *-agni*, § 174 i *b*; 13c *iṣáam*; 14b *vasavyaíḥ*, § 135. **61.** 2b *sā́nū* (plur.); 3c, 10b catalectic verses; 11b *urū́* is unlikely, § 160 i; 13b *anyā́ḥ* acc. pl. **62.** 6a *adbhiáḥ*.

63. 1a *-hūta*, § 174 i *a*; 1c *náasatyā*; 1d *práyiṣṭhāḥ*; 2b Pentad verse; 2c Virāṭsthānā verse with irregular cadence, perhaps requiring correction; 2d *ná* 'not' with hiatus; 3a Virāṭsthānā verse; 3d *a-añjan*, § 121 *c*: cf. vii 79 4d, and *a-arkṣá*, *a-ūrva-*, § 151 i; 4c Rest at the fourth place; 7a perhaps *áśuāsaḥ*, § 151 ii; 8a *purū- purū- bhujā*, § 160 i; *dayiṣṇám*; 8c *mādhuī*; 9c *daat*; 10b *áśvānaam*; 10c *vīra*, see § 174 ii; 11a extra verse to stanza 10.

64. 2a perhaps *uruyā́*; 4c *vahā*; 5a *sá ā́ vahā yá* probably, *sā́* and *yā́* having the vowels shortened. **65.** 1a *siā́*; 3c *maghávanīḥ* or *maghā́vanīḥ*; 3d *dhātā*; 4d *smā*; 5a Rest at the fifth place.

66. 1c *pipáya*; 2b *duíḥ*; 3b *ca ū nū́*: Virāṭsthānā verse; 3c Pentad or Gautamī verse; 3d *sā́ it*; 5c probably read *ayáaso mahimnā́*, § 151 i, iii; 6d Pentad verse; 8b *ávathā*; 9c, 10c Rests at the fifth place. **67.** 1a *satáam*; 1c *raśmā́ 'va*; 1d *duā́*: *jánā* dual with hiatus; 4c possibly *mahánā* or *mahā́ā*, § 178; 6d *ā́ atān*, *dyáam*; 8c *ghṛtaanna*, § 174 i *a*; 9a *spuurdhán*, § 151 i; 9b *dhā́mā* (plur.); 9d *ápia*; 10a Virāṭsthānā verse; 10c Pentad verse; 11a *chadíṣaḥ*; 11c Pentad verse.

68. 2a *śráyiṣṭhā*: irregular cadence; 2b *śūrāṇaam*; perhaps *śaviṣṭha*, § 174 ii; 2c *maghónaam* or Gautamī verse; 4a *gnáaḥ*, § 142 i; 4b *naráam*; 4c probably *prá ebhyaḥ* with hiatus; 4d *diaúḥ* or *dyávā*: Rest at the fourth place: *pṛthivī*; 5b *varuṇā*; 5c *daásvān*; Pentad verse; 7a probably Gautamī verse, but see § 149 iii; 7c *yéṣaam* or *sasahvā́n*; 7d perhaps *tárutraḥ*, § 169 v; 8a *nū́ ū*; 9b *árcā*.

71. 6a *adyā́*; 6b *asmábhya*; 6c *kṣáyasi* (H. Oldenberg). **72.** The extended Triṣṭubh verses 1b, 1c, 2b, 3b are not necessarily indications of late date: they may be connected with uneven lyric metre. See on viii 35, § 242 iv; 2c *dyáam*; 5b *śrútia*. ***74.** 1a *asuryám*. ***75.** 3d *jiā́* with hiatus; 9b *śáktivantaḥ*, § 168 ii; 14a *áhir 'va*; 14b *jiā́yāḥ*; 16b *śáravye*, § 135 *a*; 17e *visváhā*: extra verse; 18b for the caesura see § 205 i *c*; 18c hybrid verse; 19a *suáḥ*: heptasyllabic verse; 19c semi-cadence of Epic Anuṣṭubh.

Maṇḍala VII.

[The great majority of the hymns are characterized by an approximation of the trimeter rhythm to that of dimeter verse, as described in § 213. The name of Vasiṣṭha and the characteristic refrain verse are however found even in the hymns which have not this metrical type, and are therefore probably of a different period: see § 107.]

1. 3a *prá-iddhaḥ*: perhaps *dīdihī*; 3b *su-ūrmíā*; 5b *su-apatyám*, *sahasia*; 7a *dahā*; 8c *utá*; 13a *pāhí*; 15b Virāṭsthānā verse: but such verses are so rare in this collection that they invite emendation; 16a *sá*; 18a *imā́*; 18c *viantu*; 19b for the caesura see § 205 i *c*; 20d *pātā*.

2. 1c *spṛśā*; 6c perhaps *barhiḥ-sádā*, § 178; 7c for the caesura see § 213 ii. **3.** 1d *ghṛtá-anna*; 2d *smā*; 3c *diā́m* or *dyáam*; 4a perhaps *pṛthviā́m*, § 151 iii; 4b *tṛṣū́*, § 160 i; 7a *daśema*; 8d *sumát*; 9c *mātróḥ*: this is a very unusual measurement, see § 139 vi.

4. 2c perhaps *śúcidantaḥ*, § 151 iii; 2d *bhū́rī* (plur.); 3b *mártiāsaḥ*, § 151 iii: Pentad verse; 6d *mā́* with hiatus: extended Triṣṭubh verse; 8d *abhiṣā́ṭ*, § 167 iii. **5.** 1a Rest at the fifth place; 3a *tuát*; 6a *tué*, § 173: *asuryám*; 9b *śrútia*. **6.** 2a see on vii 1 15b: *dhaasím* is possible; 2b *ródasīyoḥ*; 3c Pentad verse; 7d *ā́* with hiatus. **8.** 1a *ariáḥ*, § 151 ii: the interpretation is doubtful; 1d *ā́* with hiatus; 2a probably *ū ṣiá*, but the rhythm is irregular; 5a *tvé*, § 173. **9.** 2c *mandará* is just possible, § 149 iii: *viśáam*.

11. 1b *nárté tuát*; 5a *vahā*. **12.** 1d *prati-áñcam*; 3c *vásū* (plur.). **13.** 1c *priṇānáḥ*; 3c *íria*. **15.** 13b *smā*; 14c perhaps *púuḥ*, § 151 i. **16.** 3a *asthaat*; 4a *tuā*; 4d *rā́svā*, *tuā*; 5c catalectic verse; 7a *tué*, § 173; 8c *sahasia*; 11a *-dáaḥ*, § 142 i; 11c as 5c. **17.** 1a *bhávā*; 5a *vā́msvā*.

18. 1d *vásū* (plur.); 4a *suyávase*; 22a *dué*; 22b *vadhúmantā* is possible, § 218 iv. **19.** 2a *indara*, § 149 i *a*; 5c *śatatamā́m a-* with Sandhi, § 130 iv; 9a *nū́*.

20. 2a *índaraḥ*; 2d *vásū* (plur.); 3d *śatruyántam*, § 168 iii; 6a for the caesura see § 214 ii; 7b *dayiṣṇám*; 7c perhaps *ámarta*;

7d § 213 ii. **21.** 3c *tuát*; 5a, 6a *índara*; 9a irregular cadence (§ 220 v) is improbable in this collection: perhaps read *syā́ma ta índra viśvíhā sákhāyaḥ*: for the opening cf. 20 8d. **22.** 1a *índara*; 3c *bráhmā*; 6a, 6b *bhū́rī*, probably an adverb with plural form; 6c *mā́* with hiatus: *jiók*; 8c as 1a. **24.** 4b perhaps *bráhmā* (plur.); 6c *pinvā*.

25. 1c *bāhvóḥ* (*v* cons.), § 139 v; 1d *viṣūdríak*, § 166 iv; 2b *mártiāsaḥ*, § 151 iii; 2c *kṛṇuhī*; 2d *bharā*; 3c *jahí*, § 162. **26.** 5b for the caesura see § 205 iv *a*. **27.** 2d *párīvṛta* probably, § 167 i; 4c *pipā́ya*; 5c *viántaḥ*. **28.** 1a *bráhma*, see § 175 i; 3b Virāṭsthānā verse, probably requiring correction; 4d the metre requires *māyínaḥ*. **29.** 1a *indara*, *túbhya*; 2c *sū́*; 3a *su-uktaíḥ*; 3b *daśema*; 4a *utá ghā*.

31. 4c *viddhí tū́*, § 162 iv; 5c *tué*, § 173 v. **32.** 9a *sredhatā*; 10a *sudaásaḥ*; 12c hypersyllabic opening, requiring correction, § 217; 15a *smā*; 21c *túbhya*; 24a probably *abhí ṣataḥ*, § 167 iii; 25a catalectic verse: perhaps read *amitríān*; 26b *putrébhiaḥ*.

***33.** 2d *avṛṇīta*, § 175 i; 8c *nā́ 'niéna*, § 145 vi; 10c *jánma*, *utá*: the double hiatus in this hymn is suspicious. **34.** 7b *pṛthvī́*, § 151 iii; 12b *kṛṇotā*; 14b *práyiṣṭhaḥ*; 16a *abjáam* (§ 142 i) gives an irregular opening; 17a Virāṭsthānā verse; 21b Triṣṭubh verse. ***35.** See p. 44; 6c *rudarébhiḥ*, § 149 ii; 13c perhaps *apáam*; 14d *gávajātāḥ* (§ 142 ii) or *yé gójātāḥ*.

36. 3d *sásmin*; 5c for the caesura see § 205 iv *a*; 5d *rudarā́ya*, § 149 ii: *práyiṣṭha*. **37.** 3a *dayiṣṇám*; 3d *vasavyā́*; 4a *suá-yaśaḥ*; 4c *dāśuā́ṁsaḥ*; 8c read *pāyúr diviáḥ*. **38.** 2a *ū*, *tiṣṭhā*; 2d *suvānáḥ*, see § 140 iii; 6a *jáaspátiḥ*, § 142 i: long ninth syllable, as also in 7c; 8a *avatā*. **39.** 3b emendation seems required, as Sandhi combination of a locative from an *-u* stem seems unknown: cf. §§ 120, 130 iii, 170 ii *e*, 219; 4d *náasatyā*; 5a *ā́* with hiatus; 5b *vahā*.

40. 1a *ā́ ū* with hiatus, § 171 ii; 2c *ráyikṇaḥ* (§ 151 i) is certain, but the form is unexplained; 5a probably *vayā́yai*, cf. i 165 15c; 6d *váataḥ*, § 142 v. **41.** 1d catalectic verse; 3c *janayā*; 5a *evā́*; 6d either *rátham 'va*, § 129 iii, or omit *áśvāḥ* as a gloss, § 152 i. **42.** 3c *sū́*: *puru-aṇīka*; 4b *siona-*; 6a *evā́* with hiatus; 6b *astaut*, § 151 i. **43.** 2c *stṛṇītā́*; 4d *gantanā*; 5b *ásakrāḥ*, § 151 iii. **45.** 2c *sá*. **46.** 1b probably *devā́ya kṣiprá-* || *iṣave*; 2a *kṣámia*; 2d *rudara*, § 149 ii; 4c *bhajā*. **48.** 1a Virāṭsthānā verse; 4b *bhūtā́*.

***50.** 1a *máam* (§ 151 i) or Rest at the fifth place; 4 two Triṣṭubh verses must be restored at the beginning of the stanza; 4a perhaps ends *udváto vā*; 4b read *sánti* for *yā́ḥ*; 4e extra verse: *nadyàḥ*, § 135 *b*. **52.** 3c Pentad verse. **53.** 3a *utá*. **54.** 1d *bhavā*: extended Triṣṭubh verse. ***55.** The four-syllable verse in each of the stanzas 2–4 is without parallel in the popular Rigveda, see § 192; 7c *sahasyènā* (*y* cons.), § 135 *a*; 8c catalectic verse.

56. 3b *vātasvanāsaḥ*; 6a *yáyiṣṭhāḥ*; 8b probably *múnir 'va*; 9b perhaps *mā́ durmatír vaḥ*; 10a *nā́mā* (plur.); 10b Triṣṭubh verse; 11a *su-ā-*; 14c *dámia*; 17a *mṛḷantu* with long ninth syllable; 18a Virāṭsthānā verse; 20d *dhattā́*; 21c *vasavyé*; 22d *bhūtā*; 23a *bhū́rī*, *cakrā*, §§ 159 iv, 158 i; 24b *jánānaam*. **57.** 1b Rest at the fifth place; 2d *sadatā*; 5c *no 'vatā*; 6b for the caesura see § 205 iv *a*; 6d *jigṛtā́*. **58.** 4d *dayiṣṇám*; 6a Virāṭsthānā verse, or (with Lanman) *avāci*; 6b *su-uktám*. **59.** 4b *árādhuam*; 4d *yātā*; 5a *ā́ ū ṣū́*;

6d *-ādhuai*; 8b extended Triṣṭubh verse; 8c Rest at the fifth place; *12c *-kám 'va*, § 129 iii.

60. 1a for the caesura see § 205 iv *a*; 2d *ṛjū́* (plur.); 9a *hótarābhiḥ*, § 149 iii; 9b Rest at the fifth place; 12a *devā*. **61.** 1a *varuṇā*; 1d § 214 ii; 3d *yató* ‖ *-'nimiṣam*; 6d *bráhmā* (plur.). **62.** 1b *jánimā* (plur.); 4a *trāsithām*, § 170 i; 6a *nū́ ū*. **63.** 1a, 2a *ū*; 3c see § 177 i. **65.** 1a *su-uktaíḥ*; 1c *asuryám*, *jyáyiṣṭham*; 2a *tá* for *tā́* dual, § 174 i *a*.

66. 2a catalectic verse; 2c *asuryā́ya*; 3a *tanūpáā*, § 142 i; 8b, 8c *iyám* is a monosyllable, § 151 iii; 12b *su-uktaíḥ*; 13c *succhadís-*; 19a perhaps *mitra varuṇa*. **67.** 2b *úpa*; 5b as 60 1a; 9b probably *rayíṇā*, § 139. **68.** 2a *mádia*; 3c as 60 1a; 8d *staryàm*, § 135 *b*. **69.** 3a perhaps *ā́ suaśvā yaśásā*; 5a *vástav*, § 170 ii *e*

70. 5b *cakṣathe*, § 170 i; 6a *naasatyā*. **71.** 2d *mādhuī*; *trāsithām*. **72.** 3c for the Sandhi see § 128 iii. **73.** 3a *patháam*. **74.** 5d *asmábhya*.

75. 3a *tié*; 3b *uṣā́saḥ*, § 170 ii *a*; 4a *siā́*: catalectic Bhārgavī verse, requiring correction, § 227 iii *b*; 8b *áśvavat*, § 168 ii. **77.** 1a *úpa*; 4d *codáyā*; 5d *áśvavat*. **78.** 1d *asmábhya*; 5a *adyā́*. **79.** 4a *asmábhya*; 4c *vṛṣabhásya*, § 175 i; 4d *a-ūrṇoḥ*, § 121 *c*: cf. vi 63 3d.

80. 2a *siā́*. **81.** 1a *ū*; 5d *rāsvā*; 6b *asmábhya*. **82.** 2a requires correction somewhat as follows: *samrā́ḍ vām anyá anyá ucyate svarā́ṭ*: but cf. § 151 iii; 6b *suám*. **83.** 7b perhaps *yūyudhuḥ*, § 169 iii. **84.** 2a *rāṣṭarám*, § 149 iii; 3c *úpa*. **85.** 2d *śáruā*; 4b *ādityā*.

86. 3b *úpa*; 4a *jyáyiṣṭham*; 4d emendation is required, perhaps *tareyam* from *tar*, *tur*: but see §§ 130 i, 151 iii. **87.** 2b *sasanvā́n*; 2c for the Sandhi see § 128 ii; 2d *dhā́mā*; 6b Pentad verse; 7a *mṛḷáyāti*. **88.** 3c *sānúbhiḥ*, § 151 iii; 3d for the caesura see § 205 iv *a*; 6c probably requires correction. **89.** 1a *mā́ sū́*.

90. 1c *váhā*; 2b *túbhya*; 3a as 87 2c; 4a *uṣā́saḥ*, § 170 ii *a*; 5c, etc. *índrāvāyū*. **91.** 2c, etc. *índrāvāyū*; 3d *su-apatyā́ni*; 5d *priṇānā́*. **92.** 1c *úpa*; 3a *dāśuā́ṁsam*; 4a *indura-*; 5a extended Triṣṭubh verse. **93.** 1b, etc. *índrā-agnī*; 1d *dháyiṣṭhā*; 3a *úpa*; 3c *kā́ṣṭhaam*, § 142 i; 4d *dayiṣṇaíḥ*; 6a *ū́ ṣū́*; 6c *nū́ ū́*: *-ātha* for *-āthe*, § 174 i *e*. **94.** 9b *áśvavat*, § 168 ii; 10c *sáptivantā*, ib.; 12d extra verse.

95. 6a *ū*: 6c *várdhā*. **96.** 1a *ū*; 1b *ásurīye* (vocative) or (as Bollensen) *asurī́yām*; 2c Bhārgavī verse, perhaps requiring correction. **97.** 3a *jyáyiṣṭham*; 3b for the caesura see § 205 iv *a*; 5d *anarváṇam*, § 170 ii *c*; 6a Rest at the fifth place; 7c *su-āveśáḥ*; 9a as 3b. **98.** 1b *juhótanā*; 6a *paśavyàm* (*y* cons.), § 135 *a*. **99.** 1c *vidmā*; 3d *pṛthvī́m*, § 151 iii.

100. 1a perhaps *nā́ ū mártiaḥ*; 3a Rest at the fourth place. **101, 102.** See p. 45. **101.** 4b *trayidhā́*. **102.** 2c *pūruṣī́ṇaam*. ***103.** 5a *eṣaam*; 8a extended Triṣṭubh verse. ***104.** 3a catalectic verse; 6d *nṛpátī 'va*; 11a *sá*; 13a *ná*, § 175 ii; 15a hypersyllabic verse, § 224; 15b *tatápā*, § 158 i; 18b *gṛbhāyátā*; 19a *vartayā*; 19d *jahī*; 20c *-ebhiaḥ*; 22d *mṛṇā*; 24a *jahī*; 25a *cakṣvā*, *cakṣuā*.

Maṇḍala VIII.

A. VIII 1–11. [Kaṇva collections, § 108: but with more variety of metre than is found elsewhere.]

1. 2b *gáam*, § 142 ii; 5b *dayiyām*, § 142 iii *a*; 10a *adyá*; 10c *ániām* if the word is correct; 16c perhaps *tvā* with hiatus: otherwise long ninth syllable; 19d *hinuānám*, § 147; 21c *víśveṣaam*; 23a *mátsuā*; 26c either *rasínaḥ iyám* with Sandhi (§ 130 i), or hybrid verse, cf. also § 151 iii; 28c *bhaáḥ*, § 142 v; 30a irregular cadence, *gha* (§ 158 v) being unexampled; 30c *-jiáḥ*, § 148 i; 32a *máhya*; 32b perhaps *hiraṇyáyī*, § 139 iii; *34c *abhicákṣiā*.

2. 3b *śriṇántaḥ*; 11b *śriṇīhi*; 13b *siát tvávataḥ*; 13c *ū*; 15b *daaḥ*, § 152 iii *a*, or catalectic verse; 20a *mā́ sū́ adyā́*; 22a *siñcā*; 22b *vidmā*, § 158 i; 26a *páatā*, § 142 i; 28b heptasyllabic verse; 28d extra verse; 30b *túbhya*: catalectic verse, but see § 151 iii; 32b *purū- puru- hūtáḥ*, § 160 i; 35c *vásū* plural; 38b *purutmánam*, § 170 ii *c*; 40b *kāṇuám*.

3. 4c *sá*; 6d *svānā́saḥ*; 10c *sá*; 12c probably *śagdhí*, § 162 iv; 11a *tuā*; 13c *nahí nū́*; 21d extra verse: *úpeva* requires correction; 22b *-práam*, § 142 i. ***24.** This is probably a Paṅkti verse; 24a Epic semi-cadence; 24c trochaic semi-cadence; 24d read *pā́kasthāmānam abravam*.

4. 7a catalectic verse; 14a *vāvātā* requires correction; 16b *rā́svā*; 19a *śatā́śuam*, § 145 ii *b*; 20a *kāṇuá*; 21b *gáam*, § 142 ii.

5. 13c *mā́*; 29a *vaam*, § 151 i; 31a perhaps *parākáat*, § 151 i; 31b *aśnánta*, § 174 i *a*; 32c *náasatyā*; 35b probably catalectic verse: or *áśuaiḥ*, § 151 ii; 35c as 32c; 37b perhaps *vidiā́tam*, § 147 i; 37d *úṣtrānaam*; 39a *gaat*, § 142 iii *a*.

6. 18a, 20a *tuā*; 31c *utá*; 33a *brahmaṇiā́*, cf. § 151 ii; 39a *mándasva*; 46b *párśav*, § 170 ii *e*. **7.** 2b probably *ácidhuam*, § 151 ii; 11c *tā́*; 14b as 2b; 18a *āvā́*, § 158 i; 21a *smā*; 26c *diaúḥ*; 32a *sahá sū́*; 32c *-vāśibhiḥ*, § 170 iii; 33a *ā́ ū ṣū́*; 33c *vavṛtiā́m* (cf. § 147 i), or catalectic verse.

8. 12d probably *anūṣatām*, § 170 i; 15a *nāsatiā*; 17b probably *purūbhujā*, § 166 iv; 19c *vipanyu* is possible, § 174 ii; 23d *jīvébhiaḥ*. **9.** 1c *pṛthū́ cchadíḥ*; 6b *devā*; 9a *naasatyā*; 15a *nāsatiā*, or catalectic verse. **10.** 2c perhaps *viśvádevān*, § 178; 3a *tiā́*; 4a catalectic verse; 5d *áthā* with long fifth syllable, § 158 v; 6a *purūbhujā*. **11.** 2a *praśásiaḥ*; 3b catalectic verse; 4a heptasyllabic verse; 4b perhaps *mártiasya*; 5b *bhū́rī nā́mā* (plur.); 7b perhaps *sadhásthaat*, § 151 i; 10b *návia*, § 151 ii; 10c *suā́m*.

B. VIII 12–31. [These collections are almost exclusively in lyric metres. They have every indication of antiquity: but the few dimeter hymns which are included in the collection appear by their smoother rhythm to be later additions.]

12. 4c *yéna nū́*; 19c *ádha*; 28c, 29c, 30c trimeter verses. **13.** 9a *utá*; 13c is a trimeter verse, though with dimeter rhythm, as *naḥ* is unaccented; 15c as 13c; 19d *sá*; 21a perhaps *yádī*; 25a *várdhasva sū́*; 28c *utá*; 30d *vicákṣiā*; 31b *utá*. **14.** 2a irregular cadence. **15.** 1a *ū*; 10c *su-apatyā́ni*; 12a *tuā*. **16.** 3a *suṣṭutiā́* or *suṣṭutī́ ā́*; 6a

árianti, § 145 iii; 7b *purā̆- puru- hūtáḥ*, § 160 i; 11b *svastí*. **17.** 1b the text for once gives correctly *pîbā* with hiatus; 5c *gṛbhāyā̆*; 11a catalectic verse; 14c *puráam*; 14d *múnīnaam*.

18. 2b *āditiānaam*; 7b *ūtī ā̆* (for *ūtī ā̆*) is the more probable reading; 11c *krṇutā*; 13c *suaíḥ*; 15a catalectic verse; 16b *apáam*; 18b *áyu*, § 178; 22c probably *áyu*.

19–22. See § 104 ii. **19.** 4b *śráyiṣṭha-*; 4c *sá*; 7b *ūrjaam*; 10c *sá*; 14d *udnó 'va*, § 129 ii; 16b *nāsatiā*; 18a Rest at the fifth place; 18c *jigiuḥ*, § 151 ii; 20d *vanêma*; 24a *aírayata*, § 175 i; 27 extra verses to 26; 30a *sá*; 33a two additional syllables are required: cf. § 226 4a: perhaps repeat *anyé*; 34b *náyathā*: *maghônaam* belongs to the second verse. **37.** This stanza must certainly have been Satobṛhatī originally, perhaps with an extra dimeter verse: but the original form is not easily restored. For the first verse see § 152 ii, but a trimeter verse is required; 37d *praṇayitā̆*, § 142 iii *b*; 37e *díyānaam*.

20. 3b *marútaam*; 6a *diaúḥ*; 9b irregular cadence; 14b *téṣaam*; 14c *arā̆ṇaam*; 17c the first part of the verse seems to be defective; 18d probably *vavṛdhuam*, § 151 ii; 19c *gā̆yā*: 24a *ávathā*; 25a *ásikniām*.

21. 4c probably *dhā̆mā*: otherwise a hybrid verse; 8c *utá*; 12c *hánāma* is probable, § 178; 15b *tuávataḥ*. **22.** 1a *ā̆ ū*; 2a *pūrva-* with internal hiatus; 5d *nāsatiā*; 6c *adyā̆*; 14c hybrid verse; 16c *bhuutam*, § 142 iii *b*; 17a *áśvavat*, § 168 ii.

23–26. See § 104 iii. **23.** 1a *ṭliṣva*; 3c extended Virāṭsthānā verse; 4a *asthaat*, § 142 iii *a*: 5a *tiṣṭhā*; 7c the rhythm is very irregular, and emendation is desirable; 9c *úpa*; 11b *bhaáḥ*, § 142 v; 12a *ūrjaam*; 12b *rāsvā*; 12c *avā*; 16a probably *vasūvídam*, § 166 iv; 16b *apriṇāt*; 17a *tuā*; 21b *ávidhat*, § 169 vi; 23b *jyáyiṣṭha*; 24a *arcā*; 24c *dámia*.

24. 11b, 12a *tuát*; 14a *úpa*: *hárīṇaam*; 14c catalectic verse; 15c *ná* 'not' with hiatus; 16b *siñcā*; 17c Rest at the fifth place; 18a *vā̆jānaam*; 19a *étā*; 23c the rhythm is irregular; 24b perhaps *parīvṛ́jam*, § 167 i; 24c as 23c; 28a *suṣā̆maṇe*; 30 probably in its original form an Uṣṇih verse; 30a perhaps *yájamānaḥ*; 30c *eṣá*: perhaps omit *ápaśritaḥ*.

25. 1a *gopáā*, § 142 i; 3b *asuryā̆ya*; 4a perhaps *mitra varuṇa*; 4b *déva*, § 174 i *a*; 5c, 7c irregular rhythm; 10b *náasatyā*; 12c perhaps *sindhu*, § 170 ii *f*; 13b *gopayátiam* (§ 136 i) or catalectic verse; 14a *apáam*; 14c *mīḍhuā̆ṁsaḥ*; 17c long eleventh syllable, almost without parallel, § 220 iv; 18b *pṛthiviā̆ḥ*; 18c catalectic verse: perhaps *mahitvanā̆*; 22a *ukṣaṇiā̆yane*, § 136 i; 22b perhaps *hárayāyaṇe*; 23a heptasyllabic verse; 23b *hárīṇaam*; 23c *utá nū*: for the caesura see § 205 iv *a*; 24c irregular break, easily corrected by interchanging *vājínā* and *árvantā*: *árvatā* is also possible.

26. 2b *naasatyā*; 3a *adyā̆*; 7c *suvīra*, § 174 i *a*; 8b *nāsatiā*; 11b *utá*; 12c *máhya*; 13c *cakrāta*, § 174 i *e*; 19c *-yāvanā*, § 170 ii *c*; 20, 21, 25: it is probable that all these were originally Uṣṇih stanzas; 22c is unrhythmical; 23b *váhasva*; 24c for possible *áśua-* see § 151 ii.

27. 5a *adyā̆*; 8a *yātā*; 11d *ániām*; 12c Bhārgavī verse; 14c *adyā̆*; 15d *ávidhat*, § 169 vi; 20b *yemā̆*, § 158 i; 21c *dhatthā̆*. **28.** 4a catalectic verse: the words *táthéd asat* are probably a gloss, anticipating

the sense of the next verse; 5c *saptá*. **29.** 2a *diótanaḥ*, § 151 ii; 5b omit *śúciḥ*, § 152 i; 6a *pipāya*; 8a *duā́*; 9a *cakrata* dual, §§ 170 i, 174 i *e*. **30.** For the metres see § 248 ii; 3b *ū*; 3d *naiṣṭā*; 4d **gáva áśvāya*. **31.** 2a catalectic verse; 6b *āśate*, § 170 i; 9d extra verse: *devéṣu*, § 175 i; 10c heptasyllabic verse; 11b *suastí*; 13b *gopáiaḥ*, § 142 i; 13c *pánthaaḥ*, § 142 ii; 14d extra verse; 15c etc. *devánaam*.

C. VIII 32–59. [This part of the Maṇḍala consists of Kaṇva hymns and others of the same period. Hymn 46, however, has a distinctively archaic character.]

32. 6a perhaps *yádī*; 10c *sádhū*, § 160 i; 18b *ávṛtaḥ*, § 167 iv; 19c *píbā*; 24a *tū́*; 25c long fifth syllable, easily corrected by reading *pakvám góṣu*. **33.** 4c *háriohḥ*; 6a as 32 18b; 8c *tuā*; 12b *vṛ́ṣann*, § 177 iii; 13d *bráhmā* (plur.); 14a *rathesṭháam*, § 142 i; 15b *dhiṣvā*; *17c *utá*. **34.** 1d etc. *yayā́*, § 158 i; 12b *-'āśuaḥ*, § 145 ii *b*.

35–38. See §§ 105 iii, 234 i *b*. **35.** For the metre see § 242 iv; 5a *yuvaśó 'va*, § 129 ii; 13a omit *-vantā* the first time, § 152 ii; 16a perhaps *bráhmā* (plur.); 19b etc. *-'áśuasya*, § 145 ii *b*; 24b *deva*, § 174 i *a*. **36.** See § 247 iv; 4a probably *pṛthiviā́ḥ*. **38.** 2a *-yā́vanā*, § 170 ii *c*.

39–42. See § 109 iv. **39.** 1b perhaps *yajádhiai*, § 146 ii; 3a *túbhya*; 4e *-hūtiai*; 6b *apīcíam* is perhaps a gloss, § 152 i: *mártānaam*; 6c *-dáaḥ*, § 142 i. **40.** 1d *vīḷā́* (plur.); 2c *nṛṇáam*; 3c *ū*; 4a *arcā*; 6d *vásu* may be a gloss, § 152 i; 8c *indrāgnióḥ*; 9a *indra* may be a gloss, § 152 i; 10c, 11c *utá nā́*. **41.** 2b *pitṛṇáam*.

44. 11b *smā*; 16b *pṛthiviā́ḥ*; 23b *siā́ḥ*; 28a *tué*, § 173 v. **45.** 8a *abhīyújaḥ*, § 167 iii; 11b *áśvavantaḥ*, § 168 ii; 22a *vṛṣabha*, § 175 i; 26b *-bāhue*, § 151 ii, or restore *-bāhave*; 34b *duáyoḥ*; 38a as 22a.

46. For the metres see § 248 iii; 1b *praṇayitaḥ*, § 142 iii *b*; 2b, 2c *vidmā́*, § 158 i; 3a *mahimánam*, § 170 ii *c*; 4c *páanti*; 10a *gavyā́ sū́*; 11b catalectic verse; 14a hypersyllabic verse, § 224: but perhaps *gāyā* belongs to 14b, and *mahā́* should be omitted there: cf. 17b; 14c *śrútia*; 15a *ráyikṇaḥ*; 16a *víśveṣaam*; 16b requires correction; 17b Rest at fourth place: or omit *mīḷhúṣe*; 17c omit *viśvámanuṣām*, § 152 i; 19c probably with *yújia* (§ 136 i) as hybrid verse; 19d *jyáyiṣṭham*; 20a defective verse, § 225; 20c catalectic verse; 22c *śyā́vīnaam*; 22e *gávaam*; 24d *abhuut*; 25b *yāhī́*; 26a *vástav* and as 20c; 28a add *ási*: see also § 151 iii; 28b *ghṛtasnáaḥ*, § 142 i; 28c *rájo-'sitam*, § 130 i; 31c omit *ádha*, § 152 i; 32a heptasyllabic verse; 32d, 32e *-gopaaḥ*, § 142 i.

47. See p. 45; 7d *árādhuam*. ***48.** 4a *bhavā*; 5c perhaps *carítraat*, § 151 i; 6b *cakṣayā*.

49. 1b *arcā*; 4c Rest at the fourth place; 4d *kṣudrám 'va*, § 129 iii; 5b *hyānáḥ*, § 151 iii; 7a irregular cadence, cf. 50 7a; 7b *pṛthiviā́m*. **50.** 5c *suádanti*, § 145 vi; 6d *pipetha*; 7b *pṛthiviā́m*. **51.** 2d *tuotáḥ*; 3e *návyasī*, § 139 iii; 6a perhaps *vasu*, § 170 ii *f*; 10d *svānā́saḥ*, § 140 iii. **52.** 2a perhaps *pṛ́ṣadraye*; 2b *svāné*, § 140 iii; 4a probably requires emendation: *yásya tuám* gives an irregular opening and break. The verse may be easily corrected thus: *yásya stómeṣu tuám indra*; 5b probably *iśānakṛ́t*, § 178; 6a as 51 6a.

53. 3a *vísveṣaam*; 4a *ca*, § 171 ii; 7d *sasanvā́m̐saḥ*; 8c *evā́*. **54.** 2d *matsuā*; 6d *sasanvā́m̐saḥ*; 8a the verse requires correction. **55.** 4a *sthā*. **56.** 1c *diaúḥ*; 4a *tátra*. **57.** 1c *naasatyā*; 4d *dāśuā́m̐sam*. ***58.** 1c *yó 'nūcānáḥ*. ***59.** 6a, 7a, 7d hybrid verses.

D. VIII 60–103. [Short collections of the archaic and strophic periods.]

60. 6a probably *dīdihī́*; 7c *dahā*; 9a, 9b, 9d probably *pāhī́*; 9c *ūrjaam*; 10b *smā*; 12d probably *vasūvídaḥ*; 13b *dávīdhuat*, § 169 iv; 13c, 14a perhaps *pratīdhṛ́ṣe*, § 167 v; 16a *tuā*; 16d *tiṣṭhā*; 20a *véśīt* requires correction, probably to *viśāt*; 20d *sédhā*. **61.** 4a *ápramī-satya* by the derivation; 5c *vasūvídam*; 8c hybrid verse: *cakṛmā*, § 158 i; 9a *ā́vidhat*; 9c *tuāyā́*; 10b *yádī*; 12a *yuyujmā*; 17a *śuáḥ-śuaḥ*, cf. § 140 iii; 17b *trā́svā*.

62. 1a *prá ū*, § 171 ii; 7–9 for the metre see Ch. IX. App. No. 53. **63.** 1d, 4d, 5d extra verses; 2c *bráhmā* (plur.) is probable; 4a perhaps *kavīvṛdháḥ*, § 166 vi *a*; 8a *ū*. **64.** 1a catalectic verse; 5a *tiám*. **65.** 4a *mahimánam*, § 170 ii *c*; 5b *iśānakṛ́t*; 5c *ā́ ihī*; 6a *tuā*. **66.** 5c extended Virāṭsthānā verse (*índra* type); 6c *tvám*; 6d *dáyiṣṭhaḥ*; 7a *hiáḥ*, cf. § 140 iii; 9c *kéna nū́*; 13a *tué*, § 173 v: *ū* at the end of the verse is only found here, § 160 iv. **67.** 1a *tiā́n*; 5c *sthā*; 15a *ápa sū́*; 19c *asmábhya*.

68. 7d *kṛṣṭīnáam*; 9a *tuótāsaḥ*; 13b *pánthaam*; 14a *duā́-duā*; 16a catalectic verse; 16b *a-arkṣé*: this appears to be the original form of the patronymic, § 151 i: catalectic verse; 17a catalectic verse; 17b *indra-ūté*. **69.** 2d *dhenūnáam*; 3b *śriṇanti*; 3c *devā́naam*; 4b *arcā*; 7d perhaps *sákhiuḥ*, § 151 ii; 8a heptasyllabic verse; 11a Epic Anuṣṭubh semi-cadence. **70.** 1c *víśvāsaam*; 5b *siúḥ*; 6c *avā*; 7a catalectic verse; 7b *dīrghāyu*, § 170 ii *f*; 12c *dhānā́naam*; 13c irregular break, suggesting emendation. **71.** 4b perhaps *rayáyaḥ*, § 139 i; 4c *dāśuā́m̐sam*; 6b irregular cadence; 6c *nayā*; 7c *mártiāya*, § 151 iii; 10b heptasyllabic verse; 13a *iṣáam*; 13d *tanūpáam*, § 142 i.

72. 2a catalectic verse; 6a *utá nū́*; 6b *áśvavat*; 7a as 2a; 10b *párijmanam*, § 170 ii *c*; 13b *ródasīyoḥ*; 17a perhaps *mitra varuṇa*, § 166 i; 18a *utá nū́*. **74.** 1c *dúria*; 4b *jyáyiṣṭham*; 4c heptasyllabic verse; 10a *-práam*, § 142 i; 13a catalectic verse; 14a *máam*, § 151 i. **75.** 2a catalectic verse; 8a *devā́naam*; 8b as 2a; 11c perhaps *úrūkṛt*, § 166 iv.

76. 7a *mīḍhuaḥ*; 12c *tanvàm*, § 135 *b*. **77.** 11c *ráṇia*. **78.** 2a *bharā*; 2c probably *hiraṇyáyī*, § 139 iii; 10d *pūrdhī́*. **79.** 3a *tuám*; 4b *pṛthvyā́ḥ*, § 151 iii; 7a *mṝlayā́kuḥ*; 9a *sué*; 9c *rā́jann*, § 177 iii.

80. 5a *hánta ū nū́*, § 171 ii; 8a *bhaag*, § 151 i. **81.** 2c probably catalectic verse, but see § 149 iii; 3b the same, or *mártiāsaḥ*, § 151 iii; 4a *étā*; 6a *bharā*; 8a *ū nū́*; 9a catalectic verse. **82.** 1a *dravā*; 4a *tū́*; 6a *śrudhī́*. **83.** 6b *ádhvan*. **84.** 1a *práyiṣṭham*: heptasyllabic verse; 6b *asmábhya*. **85.** 1a, 9a *naasatyā*.

88. 5b *ántebhiaḥ*. **89.** 4a *bharā*; 5d *dyáam*; 6d *jántuam*. **90.** 2b *iśānakṛ́t*, § 178; 2c *yújia*; 4b *bhū́rī* (plur.); 5c hypersyllabic verse, § 224: but it may easily be corrected to *tvā́m vṛtrā́ haṁsi*; 6c catalectic verse. ***91.** 1b § 120; 1d, 1e *tuā*; 3a Epic Anuṣṭubh

semi-cadence; 3c *śánair 'va*, § 129 ii, but some correction is required; 7c as 3a.

92. 1a *páantam*, § 142 iii *a*; 3b *vājānaam*; 5a *ū*; 7a *tiám ū*: *satrāsáham*, § 170 ii *b*; 8a *anarváṇam*, § 170 ii *c*; 9b probably *purū́* plural; 30b *vājānaam*; 31a *indrābhí*. **93.** 3b *áśvavat*, § 168 ii: the verse may readily be corrected to *gómad yávamad áśvavat*; 5c *utá*; 21a *abhí ṣū́*; 31b *yāhī́*: *madānaam*; 33a read *tvám hí vṛtrahan eṣaam*, § 177 iii; 33b *sómānaam*. **94.** 2a catalectic verse, or read *upástha ā́*; 6a *utá nū́*; 8a *adyā́*; 8b *devā́naam*; 10a etc. *tiā́n nū́*.

95. 7a *étā nū́*: for the metre see § 94 viii. **96.** 2b *sā́nū* (plur.). 3b caesura after the third syllable; 3d *śrútiai*; 4a etc. *tuā*; 5a *bāhuóh*; 6d *úpa*; 9d *vapā*; 10b *prá īrayā*; 10d *dhehī́*; 11b *spṛśā*, *tanū́*; 12c *bhūṣā*; 13c *śáciā*; 15d, 16a irregular breaks; 20a Virāṭsthānā verse (*índra* type); 20b *susṭutiā́*; 21a emendation seems required.

97. 3c *suaíḥ*; 10b for the numerous hypersyllabic verses of which this stands first see § 224; 13a caesura after the third syllable; 14c *tuát*. **98.** 4b heptasyllabic verse; 7b extended Pentad verse; 8a *váar*, § 151 i; also the word *divé-dive* probably belongs to this verse; 9b perhaps *urū́yuge*, § 166 iv; 12c *rāsvā*. **99.** 1a *hiáḥ*, cf. § 140; 1b *vajri*, § 178; 4c *sá*. ***100.** 3a *bharatā*; 12b the interpretation is doubtful, perhaps *diaúḥ*, then irregular break and Jagatī cadence. **101.** 3a perhaps *mitra varuṇa*, § 166 i; 7b *kártuā*; 7c *naasatyā*; 9c *śriṇānáḥ*; 9c, 10a catalectic verses; 12c *asurī́yaḥ*, cf. § 173 ii: hybrid verse, or read *devā́n*, cf. § 151 iii; 13b *róhiṇiā*; 13c *citrā́ iva*.

102. 4a *a-ūrva-*, § 151 i; 7a catalectic verse; 10a *víśveṣaam*; 10b *hótṛṇaam*; 11b *jyáyiṣṭhaḥ*; 14a *ā́vṛtam*; 18a *tuā*. **103.** 1c *úpa sū́*; 2a catalectic verse; 3b *carkṛ́tia*; 4b *daśat*, § 178; 5a hypersyllabic verse, § 224, or omit *vā́jam*, § 152 i; 5c extended Pentad verse, § 227 iii *a*, probably requiring correction; 6c catalectic verse; 10a *práyiṣṭham*; 10b four syllables are wanting at the end of this verse, as *yaśástamam*; 10c *ráthānaam*; 12a irregular cadence; 12b catalectic verse.

Maṇḍala IX.

A. IX 1–67. [This large collection of Gāyatrī hymns does not correspond to any collection or set of collections addressed to other deities. A few of the hymns may have belonged originally to such collections as those of Kaṇva or Kuśika: the majority must be imitations of these, and from the regularity of their structure cannot be earlier than the normal period.]

1. 4a *arṣā*; 9b *śriṇánti*. **3.** 9b *devébhiaḥ*. **4.** 4a *pávitāraḥ*, § 178; 6b *jiók*; 7a *arṣā*. **5.** 1c *priṇán*; *8a, 9a, 11c Epic Anuṣṭubh semi-cadence. **6.** 3b *svānáḥ*, § 140. **8.** 8b *pṛthiviáḥ*; 9a *tuā*. **9.** 4b *nadío 'jinvat*. **11.** 6b *śriṇītanā*. **12.** 3b catalectic verse. **13.** 6a *hyānáḥ*, § 151 iii. **14.** 4b *tánuā*. **15.** 1a perhaps read *dhiy' aíti*; 5c *síndhūnaam*. **18.** 1a *giriṣṭháaḥ*, § 142 i; 1b perhaps *akṣaaḥ*, § 151 i; 7b heptasyllabic verse: perhaps read *pávamānaḥ*. **19.** 6b *bhyásam*, § 151 iii.

21. 2a perhaps *abhīyújaḥ*, § 167 iii; 5c catalectic verse; 6a *ráthia*.

22. 7b *vásū* (plur.). **24.** 1c *śriṇānāḥ*; 7b catalectic verse, unless we read *mádhuaḥ*, § 151 ii, or restore *mádhunaḥ*. **26.** 3a *-ā 'hian*, § 145 vi. **28.** 2b *devébhiaḥ*; 6c *devavíḥ* probably, § 166 vii. **29.** 1a perhaps *prá dhárā asya*, cf. 30 1a; 6a *ā́ indo*. **30.** 2a the reading is doubtful, but recurs ix 107 26b. **31.** 2a *pṛthiviā́ḥ*; 2c *vājānaam*. **32.** 1b *maghávanaḥ* or *maghávanaḥ*; 6b *máhya*. **34.** 3a *vṛ́ṣaṇam*, § 170 ii *c*. **36.** 1a *ráthia*. **39.** 1a *arṣā*; 5b *áthā*.

40. 1c perhaps *vípraṁ śumbhaṇti*; 3a perhaps *nū́ na indo rayím mahā́m*; 6c *vṛ́ṣann*, § 177 iii. **41.** 4c *áśvavat*. **42.** 2b *devébhiaḥ*; 6b *áśvavat*. **43.** 6c *rā́svā*. **44.** 6a *adyā́*. **46.** 4c *śriṇīta*. **47.** 2a *kártuā*; 2c irregular cadence. **48.** 3a *tuā*. **53.** 1a catalectic verse; 3c *rujā́*. **55.** 4b *abhítiā*. **56.** 3b requires correction, perhaps *kaníā ná*, omitting *jārám*: but see § 135 *a*. **57.** 4b *utá*, *pṛthiviā́ḥ*. **58.** 1a etc. *mandi* is probable, § 178. **59.** 3c *sīdā*. **60.** 2b *áthā*; 3a probably omit *asiṣyadat*.

61. 2a long fifth syllable; 13a *úpa sū́*; 19c probably *devavíḥ*, § 166 vii; 23b *mīḍhuaḥ*. **62.** 3c *asmábhya*; 4b *giriṣṭháaḥ*, § 142 i; 8a *sá*; 20c *devébhiaḥ*; 24b *arṣā*. **63.** 18b *áśvavat*. **64.** 10b *kavīnáam*; 11b *devavíḥ*; 26a *utá*; 28a *dávidyutatiā*, § 139 i. **65.** 2b, 3b *devébhiaḥ*; 5c *ihá sū́*; 26c *śriṇānāḥ*; 28c, 29c, 30c *páantam*, § 142 iii *a*. **66.** 18d extra verse; 26c *hári-candraḥ*; 28a perhaps *akṣaaḥ*, § 151 i; 30c *mṝla*. **67.** 10a *ajā́śua*, § 145 ii *b*; 25c *máam*, § 151 i; 27d extra verse; 28a irregular cadence; 30 the metre is of the type 11 . 9 . 9, but is perhaps not so intended.

B. IX 68–97. [Only a few of these hymns have the metrical variations or other marks characteristic of the archaic and strophic periods. Otherwise the collection both in the smoothness of its rhythm and in the equal use of Triṣṭubh and Jagatī metre is closely akin to the second Maṇḍala and the later part of the fifth.]

68. 1c perhaps *barhiḥ-sádaḥ*, § 178; 10d *dhattā́*. **69.** 2a *úpa*, § 171 iv; 8b *áśvavat*, § 168 ii. **70.** 1a catalectic verse: but ŚV. *duduhrire*. **71.** 2b *asurīyam* is required by Vedic usage, see § 135 Addenda; 4d *sriṇánti*; 6c *ā́ īm*; 7c extended Pentad verse, probably to be corrected. **72.** 1c caesura after third syllable; 9c *māsvā*. **74.** 4c *priṇanti*; 8b *sasanvā́n*. **75.** 2d perhaps *tritīyam*, § 178; 5a *dhanuā*, § 147; 5d *codayā*. **76.** 1c *átiaḥ*, § 151 ii; 3c *pinvā*; 5d *tuotáyaḥ*. **77.** 3b *dhanuantu*, § 147. **78.** 1c *tā́nuā*; 4b *suarjít*. **79.** 1a *dhanuantu*; 1b *svānā́saḥ*: *bṛhádiveṣu*, § 179; 1c the rhythm is irregular, and requires correction; 3a, 3b *árātiāḥ*.

80. 3d *átia*. **81.** 3b *bhávā*. **82.** 5c extended Triṣṭubh verse. **83.** 2c *pavitā́ram*, § 179. **84.** 5b *śriṇanti*: *suarvídam*. **85.** 4d *mīḍhuaḥ*; 5c *átia*; 10b *giriṣṭháam*, § 142 i; 11c, 12d extended Triṣṭubh verses.

86. 2b *ráthia*; 3a *hyānáḥ*, § 151 iii: catalectic verse; 9b *diaúḥ*; 15a *sá*; 16a *prá*; 34d *dhánia*; 41d *asmábhya*; 42a *sá*; 42c *duā́*; 43a Rest at the fourth place; 45a *ápia*; 47d *svānáḥ*; 48b *dhāvā*; 48d catalectic verse.

87. 1a *dravā*; 5b for the caesura see § 214 iii; 7a *svānáḥ*; 7d *gáaḥ*, § 142 ii; 8b *ūruē*, § 145 ii *b*; 9a *smā*. **88.** 1a Virāṭsthānā verse (*índra* type): *túbhya*; 2a *bhūriṣā́ṭ*, § 178; 4a perhaps *mahá*,

§ 159 iv, but cf. the rhythm of 3a; 4c Rest at the fifth place. **89.** 1a *prá ū*; 3a *mádhuaḥ*, § 151 ii; 7c *śagdhí*. **90.** 1a *ródasīyoḥ*, § 173 ii; 1d *vásū* (plur.); 4d *asmábhya*; 6d *pātā*.

91. 1a *ráthia*; 2b *svāná*; 4b *ūrṇuhī*; 5b *pra-ácaḥ*; 6a Pentad verse; 6d *jiók*. **92.** 1a *svāná*; 2b *nā́mā* (plur.); 5a *nū́*. **93.** 1c the irregular rhythm suggests emendation, but the hymn is one of Gotama Nodhas; 1d *átia*; 3d *śriṇanti*; 5a *māsvā*; 5b caesura after the third syllable: *vaatā́pyam*, § 151 i; 5c Virātsthānā verse. **94.** 3c *mártiāya*, § 151 iii, or Pentad verse; 5a *'áśuam*, § 145 ii *b*. **95.** 5b *siā*, § 148 vi. **96.** 4b *svastáye* with *v* cons is doubtful in the Rigveda proper, and perhaps *suastí* should be read: for the caesura see § 213 ii; 8d *īrayā*; 9b *ráṇia*; 15d *urúr 'va*, § 129 ii; 16b *arṣā*; 21c *camvòḥ* (§ 135 *b*) is improbable: either *camū́* (sing.) or as a hybrid verse: *viśā*.

97. 1d *sádmā* (plur.); 3c *svarā*; *dhánuā*; 3d *pātā*; 4b *hinotā*; 11a *mádhuā* (fem.); 11b *rómā* (plur.); 16d, 17c *dhanuā*; 17d *indu*, § 170 ii *f*; 18a *syā*; 19d *sravā*; 20c *dhanuanti*; 21b *sravā*; 21c *asmábhya*; 26a perhaps *devavī́yaḥ*, cf. § 173 ii; 26d see § 219: for *diviyájaḥ* read *diviā́ḥ*; 27d *kṛdhí*; 32c *matsarā́vān*, § 168 i; 33c, 36c *viśā*; 40d *svāná*; 43c perhaps read *páyo 'bhiśriṇán*; 48b *sravā*; 49c, 51a *abhí*, § 167 iii; 52c *váata*.

C. IX 98–114. [Lyric hymns of the archaic and strophic periods, with which the editor has included with good reason the Anuṣṭubh, Pentad, and Virāj hymns.]

98. 1b *arṣā*; 1b *vibhūṣáham*, § 166 iv; 2a *svāná*; 2d *hyāná*; 2d, 3a perhaps *akṣaaḥ*, § 151 i; 7b irregular cadence; 8a heptasyllabic verse; 8b *páantaḥ*, § 142 iii *a*; 9c *giriṣṭháaḥ*, § 142 i. **99.** 4c *utá*; 7b *devébhiaḥ*. **100.** 1a *abhí*, § 167 iii. **101.** 3a *abhí*, § 167 iii; 10c *svāná*; 11d *vasūvíd*, § 166 iv. **103.** 6b *devébhiaḥ*. **104.** 2c perhaps *devavī́yam*, § 173 ii; 4a *vasūvídam*; 5a *madānaam*. **105.** 2c *devavī́ḥ*; 4b *dhanuā*; 5a *harīṇaam*. **106.** 1a *ácchā*.

107. 2d *śriṇantaḥ*; 3a *svāná*; 9a Rest at the fourth place: *gávamān*, § 142 ii: *akṣaaḥ*; 9b *akṣaaḥ*; 9c catalectic verse. **108.** 4a *dadhiáṅṅ*; 6a *ápia*; 10c *apáam*; 13b *ā-nayitā́*, § 142 iii *b*. **109.** 3b *arṣā*; 16a *svāná*; 17b *śriṇāná*; 18b irregular cadence; 21a *devébhiaḥ*; 22b *śriṇánn*. **110.** 6b *vasūrúc*, § 166 iv; 9a *ádhā yád*, § 161 ii; 10a requires correction, § 225; 12c *sasahvā́n*, § 169 iii. **111.** 1a *háriṇiā*, § 139 i: catalectic verse; 1c *súuraḥ*; 2a *tiát*, *panīnáam*.

***112.** 1a *vā́ u*, § 171 v; 1e the refrain is borrowed from ix 106 4b. ***113.** 1a catalectic verse; 2b *mīḍhuaḥ*; 3b hypersyllabic verse: probably omit *tám*, § 152 i; 5b heptasyllabic verse; 6b perhaps *vācaṁ chandasíāṃ*, as a long fifth syllable is very unusual in the full cadence of Epic Anuṣṭubh; 7c hypersyllabic verse: the Sandhi combination of two verses (§ 119) is not probable: the omission of *mā́m* is perhaps on the whole the best course.

Maṇḍala X.

A. X 1–9. [The Agni hymns 1, 3, 6 shew frequent Pentad verses and other variations characteristic of the strophic period: cf. x 46, and see § 249 i.]

1. For the metre see § 249 i; 1d, 6b, 6c Pentad verses; 2a *ródasīyoḥ*, § 174 ii; 3b *tritīyam*, § 178; 5b caesura after the third syllable, but cf. § 152 i; 5c *práti-ardhiṁ devá-devasya*, § 152 ii; 6a *tā́*; 7d *vahā*: *sahasia*. 2. 3d *sá*; 7a *tuā*; 7c *pitṛyā́ṇaṁ pravidvā́n* is probable here. 3. 1a Rest at the fifth place; 1c *bhaasā́*, § 142 v; 4c *suā́saḥ*. 5. 1c *niṇióḥ*, § 151 ii.

6. For the metre see § 249 i; 1c, 6c, 6d Virāṭsthānā verses; 1a, 1b 2b, 2c, 2d, 3c, 3d, 4a, 5a, 6a, 7a, 7b Pentad verses; 2a catalectic Bhārgavī verse; 3a Gautamī verse. Thus the decasyllabic verses in this hymn are more than half the whole number, and in doubtful cases the preference may be given to this interpretation; 1c *jyéṣṭha* more probably; 2c *sakhyā́* more probably; 2d *átya* more probably; 6b *sáptivantaḥ*, § 168 ii; 7b *hávya* more probably, but see § 136 ii. 7. 1a *suastī́*; 2a *túbhya*. 8. 2b *śímivān*, § 168 ii; 5c irregular rhythm. *9. 7c *jiók*.

B. *X 10–19. [The hymns 14–18 are clearly of the latest date: as is also 19, which is unconnected by subject. On the other hand the position of hymns 10–13 is open to question, both on metrical and on linguistic grounds.]

10. Metre and language are closely allied to those of x 95; 1b *purā́* as acc. sing. is very doubtful, see § 160 i; 4c *ápia*; 5d *pṛthivī́*, § 173 i; 7d *rathía*; 8d *vṛhā*; 10c *barbṛhī*; 12a requires emendation: perhaps *ná te tanvàm* ‖ *tanúā*, cf. § 135 *b*; 13a and 13b also require emendation: perhaps read *bató bata* ‖ *asi yama ná evā́* | *táva mánaḥ* ‖; 14c for *táva* read *te*. 11–13. See p. 45. 11. 2a *ápia*; 3a *sā́*; 5d *sasanvā́n*; 6a *īrayā*; 6c *su-apas-*; 8d perhaps interchange *átra* and *vītā́t*; 9c *vahā*. 12. 1d *pratiáṅ*; 2a Rest at the fifth place; 2d irregular break; 4a as 2d. 13. 3c Rest at the fifth place; 4a *devébhiaḥ*.

14. 2c *yátra*; 3d *svāhā́ 'nié*, § 145 vi, or *svāhā́ anyé*; 5c catalectic Bhārgavī verse, § 227 iii *b*; 8d Rest at the fifth place; 9a *itā* twice; 10a *dravā*; 10a, 11a *śuā́nau*, § 145 vi; 11c *tā́bhiām*; 11d *svastī́*; 15c *idám* should perhaps be omitted. 15. 3c, 4a *barhiḥ-sádaḥ*, § 178; 7b *dhattā*; 7c *putrébhiaḥ*; 7d *yacchatā*; 9a perhaps *devátā*; 11b *sadatā*; 13b *vidmā́*; 14c *svarājáḥ*, § 151 iii. 16. 3b, 3c *gacchā*; 3b *diā́m* or *dyáam*; 5a *sṛjā*; 14d long fifth syllable exceptionally: perhaps *agníṁ sú*. 17. 5b *sá*; 9c *sahasra-arghám*; 13a appears to be a dimeter verse perverted by the recollection of 12a: omit *skannáḥ*. 18. 1b *suáḥ*; 2d *bhavatā*; 8a *īrṣvā*; 11 cf. i 164 $_{42}$; 13a *tuát*. 19. 6b semi-cadence of Epic Anuṣṭubh: this is therefore the third verse of an Anuṣṭubh stanza, the first two being similar to those of stanza 8.

C. X 20–26. [The Vimada hymns are of a very early type, see § 201.]

20. 1 an imperfect quotation from x 25 $_{1}$; 2a emendation is required: perhaps omit *agním* (§ 152 i) and read *bhujáam*: but see § 130 iv; 2d extra verse; 3c *sráyiṇidantaḥ*; cf. *súcidan*, § 151 iii; 5c *sádmā* (plur.); 6c *vā́śimantam*, § 168 ii; 8b perhaps *siuḥ*. 21 etc.

For the metre see Ch. IX, App. No. 66; 4b *sáhasāvann*, § 177 iii; 7c the rhythm is influenced by that of trimeter verse.

22. For the metre see § 243; 1a Virāṭsthānā verse (*indra* type); 1c *ṛ́ṣīṇaam*; 4a *váatasya*; 5b *váhadhiai* (§ 146 ii) is very doubtful; 7a requires correction, as *ā́ no vahā indra pṛ́kṣa adyā́*; 9a double Rest, § 226 iv *a*: perhaps *ávā tvā́m naḥ* ||; 11a extended Virāṭsthānā verse; 12a, 13a as 1a; 13c *yā́saam*; 13d *dhenūnáam*.

23. 1a extended Virāṭsthānā verse; 1b *hárīṇaam*; 1c *śmáśāru*, § 151 iii: *bhuut*; 2d perhaps *kṣṇavāmi*, § 151 i: *dáasasya* (ib.) is quite uncertain; 3c Rest at the fifth place; 4a *sā́*, *suā́*; 4c as 1a; 4d *váataḥ*, § 142 v; 5a Rest at the fourth place with irregular break; emendation is probably required; 6d as 1a: *gopáaḥ*, § 142 i; 7b as 3c rather than *ca indra*: *carṣéḥ*.

24. 2a catalectic verse, unless we read *ucáthaiḥ*, § 151 iii; 3c for the cadence cf. 21 7c; *5b *samīcyóḥ*, § 139 iv. **25.** 1c *ádha*; 5c the rhythm here, as also in 6e, 8c, 9c, 9e is that of trimeter verse, cf. 21 7c, 24 3c; 7c *sédhā*, *rājann*, § 177 iii; 7e *īṣata*, § 175 i. **26.** For the metre see § 191; 2a *tiát*; 4c *matīnáam* is uncertain in this hymn; 7c semi-cadence of Epic Anuṣṭubh: perhaps read *prá dūdhod*....

D. X 27–84. [The small groups of hymns here included are generally of a type which stands in contrast with that of the archaic and strophic periods, without having the specific character of the Kutsa hymns. It is very probable that many of the hymns assigned to the cretic period really belong to the popular Rigveda, but maintain artificially the linguistic features of the Rigveda proper.]

***27, *28.** See p. 45. ***27.** 6c Rest at the fifth place; 11d read *i* for *īm* the second time, § 178; 18a *víṣu-añcaḥ*. ***28.** 1c hybrid verse; 12a the text gives the hiatus correctly.

29. 2d *sasanvā́n*; 4a *tuā́vataḥ*; 5a *īrayā*; 8d *sumatí*, § 139 iii. **30.** 9c *a-uśānám* as *a-arkṣá*, viii 68 16b; 11c *siadhvam*, § 148 vi; 12c *sthā*: *su-apat-*; 13a read *āyatīr ádṛśram*; 14c *dhattanā*. **31.** 3c *ānaśmā*, § 158 i; 4d *sá*; 6b Rest at the fourth place; 9a *kṣáam*, § 142 i, or Rest at the fifth place; 10d *śamiā́m*. **32.** 4c Bhārgavī verse; 5b two syllables are wanting after the caesura: perhaps supply *sahá*; 5d caesura after the third syllable: *ūmebhiaḥ*; *6–9 see p. 45; *7b *prá eti*; *9c *sá*. **33.** 1b *smā*. ***34.** 8c *ná*, § 175 ii; 11d *sá*.

35. 2d *svānáḥ*; 7b *suvā*; 10b catalectic verse; 14a *avathā*. **36.** 2a *diaúḥ*; 8b *devavīyam*, cf. § 174 ii; 11a *adyā́*; 14a read *paścā́t*; 14b read *uttarā́t*. **37.** 2d *viśváhā* twice, § 170 ii *d*; 6a catalectic verse; 7a *viśváhā*; 7d *jiók*; 8b *bhaásvantam*, § 142 v; 10a *bhavā*; 12a *cakṛmā́*, § 158 i.

39. 4c *adbhiáḥ*; 5b *áthā*; 6b *máhya*; 10a *-āśuam*, § 145 ii *b*; 10c *carkṛ́tiam*; 14b Rest at the fifth place. **40.** 1a *yáantam*, § 142 iii *a*; 2a *vástav*, § 170 ii *e*; 5d *áśvavate*, § 168 ii; 6d *bharatā*; 11a *vidmā́*, § 158 i; 11b perhaps *yuvatéḥ*, § 170 iii; 12d *dúria*.

42. 1c *taratā*; 1d *rāmayā*; 2b *bodhayā*; 3d *vasūvídam*, § 166 iv; 5d *su-áṣṭrān*. **43.** 2a *tuadrík*; 7b *kuliáḥ*, § 151 ii. **44.** 4c *kṛṣvā*: *gṛbhāyā*: *tué*, § 173 v; 7b catalectic verse: perhaps *yuyujrire*, cf. IX 70 1a; 8b *diaúḥ*.

45. 2a *trayidhā́*; 2b *dhā́mā* (plur.); 4c for *hī́m* restore *hí*;

8b Pentad verse; 8d *diaúḥ*; 9a *adyā́*; 10a, 10b *bhajā*; 11b *vásū* (plur.); 12a *naráam*; 12d *dhattā́*. **46.** For the metre see § 249 i: it suggests for this hymn an earlier date than its neighbours can lay claim to. The Pentad verses are 1a, 1b, 1c, 2a, 2b, 5a, 5b, 5c, 6a, 6c, 7a, whilst 5d, 6b, 6d, 7c, 7d are Virāṭsthānā verses. Hence the Pentad hymn seems to have consisted of 5 double stanzas, thus corresponding in length to the hymns in i 65–70: whilst 3, 4, 8–10 may be Triṣṭubh stanzas appended later. 6d Sandhi at the caesura; 7c the interpretation is doubtful: Jagatī cadence. **47.** 2c *carkṛ́tiam*; 3c *śrutárṣim*; 5a *áśvavantam*, § 168 ii; 8a *tuā*.

48–50. These hymns are almost alone in the Rigveda in combining frequent Rests with Jagatī cadence: but cf. x 77, 78. **48.** 1c *máam* (§ 151 i) is doubtful: perhaps Rest at the fifth place; 6a *duā́-duā*; 7b *abhí*, § 167 iii; 9a *bhuut*, § 142 iii *b*. **49.** 1a *daam*, § 142 iii *a*, or Rest at the fourth place; 1b *máhya*; 1d extended Virāṭsthānā verse; 2a *máam*, § 151 i: double Rest, § 226 iv *b*; 2b *apáam*; 3b, 5c as 1d; 6b *vṛtráṁ 'va*, § 129 iii: probably as 1d rather than *dáasam*, § 151 i; 6d *rocanám*, § 130 iv; 9b *pṛthiviā́m*; 10b *tvā́ṣṭa á-*; 11a Virāṭsthānā verse (*índra* type): *vivie*, cf. § 140 iii; 11c *víśvā ít*, or Rest at the fifth place.

50. 1b perhaps *viśva-ābhúve* (Grassmann); 2a *sá*; 2b *carkṛ́tiaḥ*: extended Virāṭsthānā verse (*índra* type); 2c hybrid verse; 3a Virāṭsthānā verse (*índra* type); 3c for the caesura see § 214 iii: *asurī́yāya*; 4a as 2b; 4c Rest at the fourth place: then perhaps *cyautanáḥ*, § 149 iv; 4d *jyáyiṣṭha*: extended Virāṭsthānā verse, but see § 149 iii; 5a probably extended Virāṭsthānā verse, but see § 148 i; 5b extended Gautamī verse, rather than as in § 149 iii; 5c the cadence requires correction, perhaps *vardhitā́ ca naḥ*; 6c probably *pátaram*, § 149 iii; 6d as 4d; 7b *vásūnaam*.

***51–53.** See p. 45. ***51.** 2b *tanvàḥ*, § 135 *b*; 2c *kú 'ā́ha*; 4c as 2b; 5a *éhī*; 5d *váhā*; 6d *jiā́yāḥ*, § 140 iii; 8c *pū́ruṣam*, § 178; 9a hybrid verse: but see § 130 ii. ***52.** 1a *śāstánā*; 1c *brūtā*; 4a *máam*; 5c *bāhuóḥ*. ***53** 4c the opening requires emendation; 5b *gávajātāḥ*, § 142 ii; 5c perhaps *áṁhaḥ*, cf. vi 3 1d; 6c *vayatā*; 6d *bhavā*; 8b *tiṣṭhatā*; 11c *viśváhā*.

54. 3a *ū*. **55.** 2c irregular double Rest, § 227 iii *c*; 5d *hiáḥ*, § 140 iii (Addenda); 8d requires correction. **56.** 2b *asmábhya*; 2d *suám*; *4d extended Pentad verse; *5b catalectic verse.

***57.** 3c *pitṝṇáam*; 4c *jiók*. ***59.** 3a *abhí ṣū́*; 3b *diaúḥ*; 4b *nū́*; 5c extended Virāṭsthānā verse; 6c *jiók*; 10a *īrayā*: *gáam*, § 142 ii; 10c *-rāṇiāḥ*. ***60.** 6d *rājann*, § 177 iii; 8e perhaps *āriṣṭá-*, § 167 iv.

61. [This extraordinary hymn has a metrical unity which stands in striking contrast to its discontinuity of subject: it has all the marks of the archaic period, and yet a parallel hymn can hardly be found amongst the archaic collections. Alone in this part of the Rigveda it is dissociated in structure from its companion hymn. An Iranian origin has been suggested by the proper name *Nā́bhānédiṣṭha* in 18b.] 1a *raúdaram*, § 149 iii, but more probably Virāṭsthānā verse; 1b *śáciām*; 1c hybrid verse; 2a *dábhia*; 2c Virāṭsthānā verse, with irregular cadence; 3b *śáciā*; 3d *áśriṇīta*: Virāṭsthānā verse; 4d *náyiṣam*, § 142 iii *b*; 7c for the caesura see § 205 i *c*; 8b *párā ait*; 9c *sánitā*

with hiatus the first time, or Rest at the fifth place; 11c Virāṭsthānā verse, but see § 149 iv; 13a *tán nū́ asya* is perhaps most probable; 14d perhaps read *śrudhī́ hótar* ‖ *ṛtásya hótar adhrúk*; 15a as 1a; 16a Virāṭsthānā verse; 16c *sá*; 17a as 2c; 17d *jyáyiṣṭha*; 20c *ūrdhuā́*, *śráyiṇiḥ*; 21a *ádha*; 22a *ádhā tuám*: Virāṭsthānā verse (*índra* type) 23a a series of defective verses are found towards the end of the hymn, the others being 24c, 26a, 27a, 27d: these require emendation; 25a *yádī*: Rest at the fifth place; 26b *su-uktaíḥ*; 27b *bhūtā́*; 27c Rest at the fourth place. **62.** 8c *śatā́śuam*, § 145 ii *b*; 9b *divó 'va*, § 129 ii.

63. 2c *sthā́*: *adbhiáḥ*; 7a *āyajé*, § 178; 10c *su-aritrā́m*; 11c *deváhūtī*, § 139 iv; 13a *mártiaḥ*, § 151 iii; 14a *avathā*; 15a *suastī́*: Rest at the fifth place; 16a *śráyiṣṭhā*; 16c *sá*. **64.** 7a catalectic verse; 10c *ráthasas pátiḥ*, § 151 iii; 12b *ádadātā*; 12c *pīpayatā*.

65. 2a *indrā-agnī́*; 5a *śikṣā*; 9b *indrā-vāyū́*; 14b *ṛtajñáaḥ*, § 142 i; 15b caesura after the third syllable, or read *víśvāni yé*; 15d *pātā*. **66.** 1a *bṛhác-chravān*, § 151 iii; 4b Rest at the fifth place; 12d *bráhmā* (plur.); 14c *étiā*.

67. 4a *duā́bhyam*. **68.** 2a caesura after the third syllable; 3a *sādhu-aryáḥ*; 9a, 9b *sá*; 10b for the caesura see § 205 i *c*; 12b perhaps *pūruī́ḥ*, § 145 ii *d*: or Rest at the fourth place; 12c *sá*.

69. 5c, 6c *śū́ro 'va*, § 129 ii; 5d *nū́*; 12c, 12d catalectic verses; 12d *tiṣṭhā*. **70.** 1d *bhavā*; 2d *devébhiaḥ*; 8b *sīdatā*: *sionám*; 11a *vahā*.

***71.** 4c *utá tuasmai*; 7d probably *snātuā*, omitting *u*. ***72.** 8d *āsiat*, § 145 iii.

73. 2b *purū́* adv. § 160 i; 3a Pentad verse; 4b *násatiā*; 6d *hṛ́diā*; 7c *sioná*; 9b *utá*: for the ninth syllable see § 177 i; 9c *pṛthiviā́m*. **74.** 1a *vásūnaam*; 1b Gautamī verse; 2d *suaíḥ*; 3a Rest at the fifth place, rather than *eṣaam*: *amṛ́tānaam*; 3c Gautamī verse, § 226 iii *b*: in the cadence probably *sādháyantaḥ* (§ 151 iii), cf. ii 3 8a; 3d *vasavíam* exceptionally § 151 ii; 4b the rhythm is easily made normal by reading *gómantam ūrvám abhí yé títṛtṣān*; 4c irregular cadence; 6b probably *nā́ma*, giving a Virāṭsthānā (*índra*) verse.

75. 1a *sū́*; 1c *trayidhā́*; 3a *bhū́miāḥ u-* with Sandhi, § 130 ii; 6b *susártuā*, § 139 v: *tiā́*; 6d *mehatnuā́*; 8d perhaps *madhūvṛ́dham*, § 166 iv and vi *a*. **76.** 1a *ūrjáam*; 2a *śráyiṣṭham*; 3b catalectic verse; 3c *tvāṣṭaré*, § 149 iii; 4a *hatā*; 4d perhaps *devavī́yam*, cf. § 173 ii; 5d *arcā*; 8b *sunuthā́*.

77, 78. For the metre see §§ 52, 227 ii, and 250 ii. **77.** 6–8 Triṣṭubh stanzas; 7a Virāṭsthānā verse; 7b *marúdbhiaḥ*. **78.** 1a, 6c extended Virāṭsthānā verses; 1c see § 227 iii *d*; 1d *kṣitīnáam*; 2a, 2b Jagatī verses: so too 3a, 6a, 6b; 3b *agnīnáam*; 3c *śímivantaḥ* with irregular cadence, § 168 ii; 3d *pitṝṇáam*; 4a *ráthānaam*: *yé 'rā́ḥ* with Sandhi; 5, 7 Jagatī stanzas; 5a *jyáyiṣṭhāsaḥ*; 8 Triṣṭubh stanza; 8a probably omit *devā́ḥ* (§ 152 i) and read with Rest at the fifth place.

79. 3a Rest at the fourth place; 5b *ā́jyaiḥ*, § 137 iv; a syllable is wanting at the end of the verse; 5d *pratiáṅṅ*. **80.** 1b *śrútia*; 2c Virāṭsthānā verse; 4a *daat*, § 142 iii *a*; 4c *havyám*, § 136: hence Virāṭsthānā verse; 7c *prā́ 'va*.

***81.** 2a add at the end *kathā́sīt*. ***82.** 2d *saptarṣī́n*; 4b hybrid verse. ***83.** 1a *ávidhat*, § 169 vi; 3b requires correction: perhaps

sapátnān for *śátrūn*: *jahī*; 5c irregular cadence, requiring correction; 5d *suā*; 7b *ádha*. ***84.** 2a *agnír 'va*, § 129 ii; 4c Rest at the fifth place: *tuáyā*; 6a *ábhūtiā*, § 145 iv.

E. *X 85–114. [In the single hymns which conclude the tenth Maṇḍala those which belong to the popular Rigveda predominate: but they only occur in groups on account of incidental agreement in the metre and number of stanzas. The first three hymns are of very unusual length.]

***85.** 7c *diaúḥ*; 11c perhaps *śrótaram*, § 149 iii; 12b *viānáḥ*; 20c *sionám*; 22b *tuā*; 30c, 31a *vadhvàḥ*, § 135 *b*; 34a perhaps omit *kátukam etád*; 38c *pátibhiaḥ* is doubtful, § 144; 40b *-e u-* with Sandhi, § 130 i; 44c Rest at the fourth place: *sioná*; 45a *mīḍhuaḥ*; 46b *śvaśruā́m*, § 146 iii; 46c hypersyllabic opening, requiring correction, cf. § 191 iii.

***86.** [Although the fifth verse in each stanza is a refrain, there are only slight indications of the Epic Anuṣṭubh rhythm, as in the semi-cadence in 10a, 14a, 15a, 20a, 23c.] 2c *ná ū*: *ná* 'not' with hiatus; 4c *śuā*, § 145 vi; 10a *smā*; 12c *ápia*.

***87.** [Although of late date, the Triṣṭubh verses of this hymn are free from contamination, and the Anuṣṭubh verses have the earlier rhythm; see § 198 ii.] 2a *spṛśā*; 2d *dhatsuā*; 7c *jahī*; 8a *sá*; 10d *tredhā́* exceptionally, § 140 iii; 12b, 13c hypersyllabic verses, §§ 224, 217; 14a hybrid verse; 15c *śárava 'rchantu* with Sandhi, § 130 i; 16a probably *paúruṣyeṇa*; 16b *áśvyena*; 19c *dahā*; 22b *sahasya*, § 135 *a*; 23b *smā*.

***88.** 1a *páantam*, § 142 iii *a*; 6c, 9b require correction: see § 217; 10c *trayidhā́*; 12d *ápa*; 15a, 16a *duē*; 17b perhaps *yajñanīyoḥ*, § 173 ii.

89. 2b *ráthia*; 2d *tvíṣiā*; 5b *śímivān*: 6d *vīḷū́* (plur.); 8b *párvā* (plur.); 8d Pentad verse; 9d *vṛṣaṇam*, § 170 ii *c*; 10d read *hávio yóge*; 13d probably *ánu ápaḥ*; for the caesura see § 205 i *c*; 17b Rest at the fourth place.

***90.** [Very late rhythm, § 198 iii.] 2a *pū́ruṣaḥ*, § 178; 4a hypersyllabic verse, or combination of *ūrdhváḥ* and *ut*, § 130 i; 6a *pū́ruṣeṇa*; 8c *vāyavyàn*, § 135 *a*; 11a as 6a; 11d *pā́da*, § 174 i *a*; *ucyate*, § 170 i.

91. 7b *tṛṣū́*, § 160 i; 8d *nā́ 'niám*, § 145 vi; *tuát*; 13d catalectic verse. **92.** 4d *áthā*; 9a *rudarā́ya*, § 149 ii; 9c *su-ávān*; 14b Rest at the fourth place.

93. For the metre see § 242 v; 5a *apáam*; 7b *ráthasas pátiḥ*, § 151 iii; 9a Rest at the fourth place; 9c *sahá*; 10a *dhaatam*, § 142 iii *a*; 10d *rāyáḥ utá* with Sandhi, § 130 i; 12a Pentad verse; 14b hybrid verse; 15b *tánuaḥ*. ***94.** 1a catalectic verse; 5d *purū́*, see § 160: perhaps the adverb; 9a *hári*, § 174 i *b*; 10b Rest at the fifth place; 11a Rest at the fourth place; 12a *evā́*; 14a extended Triṣṭubh verse.

***95.** [Companion hymn to x 10, with several archaic variations.] 3a A. Ludwig completes the verse by reading *asakta*; 4a perhaps *sā ā́ vásū*; 4c two syllables are wanting: perhaps *yásmi*, § 178; 5a, 5b *smā*; 5b *áviatyai*; 6a *śráyiṇiḥ*; 7a caesura after the third syllable; 8c *smā*; 9b Rest at the fifth place, rather than *kṣavaṇī́bhiḥ*, § 151 i; 9c *tanvàḥ*,

§ 135 *b*, or hybrid verse; 10b *ápia*; 10c *jánisṭa*; 10d *tiratā*; 11a *gava-pīthiāya*, § 142 ii: extended Triṣṭubh verse; 12d *ádhā yád*; 13c Rest at the fourth place, or *táva* for *te*. **96.** 3a, 7d *sá*; 10a *smā*; 11b extended Triṣṭubh verse; 13b *áthā*.

***97.** [Very late hymn.] 7a *aśvavatīm*, § 168 ii; 10a *pariṣṭháaḥ*, § 142 i; 10b *stenā́ḥ* with *iva* (Grassmann), § 129 ii; 13a heptasyllabic verse; 14c, 15c, 19c catalectic verses; 20a as 13a. ***98.** 2b *tuát*; 10c *tanvàḥ*, § 135 *b*.

99. See § 105 ii; 1b Virāṭsthānā verse, rather than *vāśarám*, § 149 iii; 4c irregular cadence; 5d for the caesura see § 205 i *c*; 6b Rest at the fourth place, with irregular break; 7d Virāṭsthānā verse; 8a *sá*; 8b Pentad or Gautamī verse; 8c Pentad verse; 8d as 7d; 11c Rest at the fourth place; 12c *svastím* exceptionally, § 125 iii *b*; or read *karad asmai suastím*.

100. 1a *dṛ́hyā*; 2a *sū́*, *bharatā*; 6a *nū́*; 7a *cakṛmā*, § 158 i; 9b catalectic verse, or read *yuyotanā*; 10b *aṅgdhué*; 10c *evā́*; 11b § 120; 12c *rájiā*.

***101**, ***102.** See p. 46. ***101.** 3b Rest at the fifth place, rather than short eighth syllable; 7a Pentad verse; 8b *vármā* (plur.); 10b *váśibhiḥ*, § 170 iii: caesura after the third syllable; 12d *codáyatā*, *khudátā*. ***102.** 2a *smā*; 3a *yacchā*; 4b *smā*; 7d *pádiā*, § 151 ii; 11b *pípiānā*. ***103.** 1c, 2a for the caesura see § 205 i *c*; 2c *jayatā*; 7a hybrid verse; 8a *nayitā́*, § 142 iii *b*: probably *bráhmaṇaspátiḥ*, § 151 iii; 10a *harṣayā*; 11a hybrid verse; 12b *apue*, § 151 ii; 12c *dahā*. **104.** 3d *śáciā*.

105. For the metre see § 244 iii; 1a Virāṭsthānā verse, rather than *stotarám*, § 149 iii: the verse ends *háryata á*, cf. 10c; 1c represents a trimeter verse: Rest at the fifth place, then *vaatā́piāya*, cf. § 151 i; stanzas 3 to 6 see § 244 iii; 8a two syllables are wanting: perhaps supply *indra* before the caesura; 10c *sué*: Virāṭsthānā verse rather than *pā́tare*, § 149 iii; 11a *asurīya*. **106.** Numerous duals combined with *iva*, § 129 i *b*; 7a, 7d for the caesura see § 213 ii; 7c *ná* 'as' combined, § 122; 10d *suyavasā́d*.

***107.** 6b perhaps *yajñanīyam*, § 173 ii; 10a *'áśuam* probably, cf. § 145 ii *b*. ***108.** see p. 46; 4a *vedā* (1 sing.), § 158 i: *dábhia*; 5a *á-icchaḥ*, § 121 *c*; 5b *divó 'ntān*; 6d *mṛḷāt*; 10a *ná*; 10d, 11a *itā*; 11a Rest at the fifth place, rather than *duurám*, but see § 151 i.

110. 1c *vahā*; 4d *devébhiaḥ*, *sionám*; 5d *devébhiaḥ*, *bhavatā*; 8d *su-ápasaḥ*; 10a *tmániā*; 11c by Sandhi *pradíśi 'rtásya*, not as in the text. **111.** 1b *nṛ́ṇām*; 3a *śrútiai*, § 146 ii; 10c Virāṭsthānā verse. **112.** 1c Rest at the fourth place; 2a Rest at the fifth place; 5b *ráṇia*; 6b requires correction, as *eṇā́ sómam piba śatakrato tvám*; 7c as 2a; 9a *sīdā*; 9c *nárté tuát*. **113.** 4d *su-apas-*; 7c Rest at the fifth place; 9a *bhū́rī* (adv.); 10a extended Triṣṭubh verse; 10d *vidá sū́*. ***114.** 4a hypersyllabic verse, § 224: see also § 130 iv; 6c *vimā́yā*; 10b Pentad verse.

F. ***X 115–191.** [These shorter hymns include many charms, all belonging to the popular Rigveda.]

115. 1c *yádī*; 2d caesura after the third syllable; 5a irregular cadence; 5c, 5d catalectic verses; 5d *téṣaam*; 7a *evā́* with hiatus:

mártiaiḥ, § 151 iii; 8a *sahasāvann*, § 177 iii; 9c Rest at the fifth place. **116.** 1c, 1d *píbā*; 7a, 7c (the second time) *túbhya*. ***117.** 1c, 2d *utá*; 5c *ráthia*.

118. 6a *mártiāḥ*, § 151 iii; 8b *oṣā*. ***119.** See p. 46; 11a heptasyllabic verse; 13a probably *gṛhám*. ***120.** 1a *jyáyiṣṭham*; 1b Virāṭsthānā verse; 1d Pentad verse; 3b *duíḥ*; 4a as 1d; 8a *bráhmā* (plur.): *bṛhádiva*, § 178; 9c for the caesura see § 213 ii; 9d extended Triṣṭubh verse. ***121.** 7c hypersyllabic verse, § 224, but cf. § 152 i.

122. 3b hybrid and catalectic verse; 5a Rest at the fifth place; 5b *matsuā*; 5d perhaps *rūrucuḥ*, § 169 ii; 7d *ájiam*, or as 5a; 8a *ahuanta*, § 142 iii *b*; 8d *pātā*. **123.** 7d *námā* (plur.). **124.** See p. 46; *1d *jyók* exceptionally, § 140 iii; *2d probably *suát sakhyát*; *3b *dhámā* (plur.); 6c Pentad verse; 8c perhaps *rājanam*, § 170 ii *c*. ***125.** 4a *sá*; 4b *i*, § 178; 8a *evā́*.

126. For the metre see Ch. IX, App. No. 54; 2c Epic Anuṣṭubh semi-cadence; 2d *pāthā́*; 5c *rudarám*, § 149 ii; catalectic trimeter verse; 8c *evā́ sū́*. ***127.** 3b *uṣā́sam*, § 170 ii *a*; 4a *adyā́*; 6b *yāváyā*. ***128.** 8a hybrid verse; 9c omit *ādityā́ḥ*, § 152 i. ***129.** 2b *rā́triāḥ*; 6b hybrid verse: or *iyám* monosyllabic, § 151 iii; 7b add *dadhé*. ***130.** [Very late hymn.] 1a Rest at the fourth place; 2c *ū sádaḥ* requires correction, cf. § 171 v; 5d, 6a *manuṣyā́ḥ*, § 135 *a*; 7a see § 177 i.

131. 6a, 7c *su-ávān*. **132.** For the metre see § 242 vi; 1a see § 242 vi; 1b Rest at the fourth place; 1c *devá*, § 174 i *a*; 2b for the caesura see § 213 ii; 3b *rékaṇaḥ* possibly, § 149 iv; 3c Gautamī verse: *ráyiknaḥ*, § 151 i; 3d *ū*; 6b *diaúḥ*; 7a perhaps *apna-rā́janā*. **133, 134.** See § 109 iv. **133.** 1a *prá sū́*; 1g, etc. *jiā́kāḥ*; 6a *tuāyávaḥ*; 7a *sū́*: *tā́m* should perhaps begin the verse; 7c *ácchidra-ūdhnī*. **134.** 2a *smā*.

***135.** 4b *víprebhiaḥ*; 7c *iyám* perhaps monosyllabic, § 151 iii. ***136.** 6c catalectic verse. ***137.** 5a catalectic verse; 7c *tuā*.

138. 4a *āsiat*, § 145 iii; 5b *túja*; 6a *tiā́*: *śrútia*; 6b catalectic verse. ***139.** 4c hypersyllabic verse, § 224. **140.** See § 246 v; 2a § 152 ii; 3c *tué*, § 173 v; 6c *tuā*. ***141.** 1c *yacchā*; 4a *indrāvāyū́*. ***142.** 1a *tvé*, § 173 v; 1b *ásti* is probably to be omitted, or read *nahí anyád ā́pyam āḥ*; 5a *śráyiṇayaḥ*; 6c *namā*.

143. 3a *dā́ṁsiṣṭha*, § 174 i *a*. **144.** See § 246 v; 2b *daásvate*, § 142 v; 4c perhaps *vivartaníḥ*, see § 225; 5a *śienáḥ*, § 145 vi; 5b *ā́ abharat*; 5c, 6c *áyu*, § 178. ***145.** 6c *máam*, § 151 i; 6e extra verse. ***146.** 2c *-bhir 'va*, § 129 ii. **147.** 4c *tuávṛdhaḥ*; 5b *kṛdhī*.

148. 1a Virāṭsthānā verse (*índra* type); 1b *sasanvā́ṁsaḥ*; 1c *bharā*; 2b Virāṭsthānā verse, rather than *dáasīḥ*: but see § 151 i; 3d *ratha-ūḷha*; 4a *bráhmā* (plur.): *túbhya*; 4b *dáaḥ*, § 142 iii *a*: *nṝṇáam*; 4c *bhavā*. ***149.** 1c *áśvaṁ 'va*, § 129 iii; 2c *bhúuḥ* perhaps: cf. § 142 v; 4a *gā́vo 'va*, § 129 ii; 4c *pátir 'va*, ib.; 5b *juhué*, § 142 iii *b*.

150. See § 246 v; 3c *vahā*; 4a omit *devā́ḥ*, § 152 i; 4b *manuṣyā́ḥ*, § 135 *a*. ***151.** 2a heptasyllabic verse; 4c *hṛdayyàyā*, § 135 *a*. ***152.** 4b *yacchā*; 5c catalectic verse. ***155.** 1b *gacchā*; *sadānue*, cf. § 145 ii *b*; 2c *arāyyàm*, § 135 *b*. **156.** 2c *hinvā*. ***157.** 1d needs restoration as a trimeter verse. ***158.** 1b *váataḥ*, § 142 v: *-kṣaat* perhaps, § 151 i; 2 may perhaps be restored as follows: *sávitar yásya*

te háraḥ | *savā́nāṁ śatám arhati* | *téna no pāhi didyútaḥ*; 5a *tuā*, ***159.** 4c catalectic verse. **160.** 4a *eṣá*; 5b *tuā*; 5d perhaps *tuā*, § 151 ii.

***161.** 2b *nìtaḥ*, § 124; 4a *jīvā*; 4b *ū*; 5a *tuā* the second time. ***162.** 1c heptasyllabic verse, but cf. 2a; 2a catalectic verse. ***163.** 1c *śīrṣaṇyàm*, § 135 *a*; 2c *doṣaṇyàm* ib.; 4b *-ābhiām*. ***164.** 3a the metre is out of harmony with the period: perhaps read *yád áśastyā niḥśástiā 'bhíśastiā*; 3b *upārimā́*, § 158 i; 5c hypersyllabic verse; 5e extra verse. ***165.** 3c requires correction: perhaps *śáṁ na astu góbhiaḥ pūruṣebhiaḥ*. ***166.** 2b *índro 'va*, § 129 ii; stanza 5 requires correction. ***167.** 4c *vaam*, § 151 i; 4d irregular cadence. ***168.** 1a *nū́*. ***169.** 1d *ava-sā́yā*. ***170.** See p. 46; 3b Rest at the fourth place.

172. 2b for the caesura see § 213 ii. ***173.** 2b *párvato 'va*, § 129 ii; 2c *índro 'va*, ib.; 4a probably *diaúḥ*: then *pṛthvī́*, cf. § 151 iii. ***174.** 2a *abhīvṛ́tyā* is probable, cf. § 167 i: catalectic verse; 4c catalectic verse. **176.** 4c catalectic verse. **178.** 1a *tiám*; 1d *ihá*, § 175 ii. ***180.** 1c *bharā*; 2c *saṁśā́yā*; 3a Rest at the fifth place. ***183.** 2b *tanū́*, § 173 iii. ***184.** 3a heptasyllabic verse. **185.** 2b *ná* 'not' with hiatus. ***189.** 3a *dhā́mā* (plur.). ***190.** 1b *tápasó 'dhi* gives a better rhythm than *tápasa ádhy*; 3c catalectic verse. ***191.** 4a heptasyllabic verse.

CORRIGENDA AND ADDENDA

p. 14 l. 25, etc., for '*Bhārgavā*' read '*Bhārgavī*.'

p. 30 l. 5 for i 22 8d read i 122 8d.

,, l. 10 add i 79 5c.

,, l. 11 for viii 67 19a read viii 67 19c.

p. 61 l. 11. The name *Pajra* also occurs in viii 63 12c.

p. 65 l. 29 for 44 1–3 read 44 1–13.

p. 79 l. 16. Omit § 130 iii.

p. 84 l. 4 from bottom of page. Omit the words 'except in *sántya* 'good'.'

p. 84 last line, and p. 85 l. 1. Omit the sentence from 'The fact...' to '...reading.'

p. 87 l. 6 from bottom of page. Add *navatī* ii 18 6a, *saptatī* ii 18 5d.

p. 89 l. 9. Add *vivie* x 49 11a. Add after l. 11 : *śvā́ḥ* 'tomorrow' : more usually *śuā́ḥ*. And after line 17 : *hyā́ḥ* 'yesterday,' always *hiā́ḥ*.

p. 101 l. 20. For *devā́n* gen. pl. add ii 4 2d.

p. 102 l. 5. Add *ahian* ix 26 3a.

p. 119 lines 5, 6, and 7 for 'long' read 'short.'

p. 125 l. 15 from bottom of page, for '§ 172 i' read '§ 173 ii.'

p. 126 l. 23 read *apāvṛktā́*.

p. 128 l. 25 for 'heavy' read 'light.'

p. 131 l. 25 for '§ 170 ii' read '§ 168 ii,' and add *vā́śiṣu* v 53 4a.

p. 134 l. 16. For *vā́ u* add i 105 2a.

,, l. 29. Add *ū sádaḥ* *x 130 2c.

p. 135 l. 3. We find *-ū* long with hiatus before a similar vowel in i 39 2b (2D).

,, l. 18. viii 96 9d has *-ā* in the eighth place, not the ninth.

p. 136 l. 15. The suffix *-īya* is also found in *asurī́ya* (adj.), which is required in all occurrences (except ix 71 2b) for *asuryā́* of the text.

p. 137 l. 19. Also dual of a verb in *-e* in i 2 9c (5).

,, l. 21. But *indra-agnī* occurs vi 60 13a (9).

p. 141 line 12 from bottom of page, for *lh* read *ḷh*.

p. 142 l. 8. Aufrecht justifies his transliteration in his Preface, p. 6.

p. 143 l. 16 for i 120 15a read i 121 15a.

p. 144 lines 20–22 are to be deleted, *sā́nuni* being locative singular : see also the Metrical Commentary.

p. 159. Add to the occurrences: (i) Long fifth syllable, x *141 3c, 143 6a; (ii) Short sixth syllable, i 2 8a³ 9a³ 9c, *x 141 3a.

p. 160. (iii) Trochaic ending: omit the exx. in i 120, and add v 19 5b, vii 94 8b, viii 5 37a, 11 2c; (iv) Syncopated ending, add v 19 3c; (v) Irregular endings, add viii 3 22a², 17 14a¹, 55 3b², 56 5a.

p. 161. (i) Catalectic verses: add *x 152 5c; (ii) Heptasyllabic verses, add v 19 5c 5d.

p. 209 l. 3 for '*apáām*' read '*apáam*.'

p. 221. § 234 iii a. The metre of the third Maṇḍala has been carefully analyzed by A. Meillet (*Journal Asiatique*, Sept.–Oct., 1897).

In addition to the passages here referred to there are many others as to which the views expressed in the body of the work are modified in the 'Metrical Commentary' (pp. 289—325).

INDEX OF SUBJECTS

The references are to the pages. Each page is for this purpose divided into four equal parts, denoted respectively by the letters *a b c d.*

The arrangement follows the English alphabet: but in the case of Sanskrit words the special symbols used are arranged, in relation to the nearest English symbols, in the order of the Sanskrit alphabet. Thus the whole alphabet employed in this index is as follows: a ā b c ḍ d e ē f g ḥ h i ī j k l ḷ ṁ ṁ m ṅ ñ ṇ n o ō p q ṛ r ś ṣ s ṭ t u ū v w x y z.

Names of *metres* are in italics.

Abhinihita Sandhi 77c
Adam and Eve 267d, 268
Aditi 265b
Agastya 61d, 267d
Agnayaḥ 265c
Agni 265c; the seven Agni's, ib.; Agni Jātavedas 55d, 56d; Agni Vaiśvānara 55d, 56d
Ahura Mazdā 264b
Aṁśa 263b
Anukramanī's 2a
Anuṣṭubh 7d; the Atri hymns earliest 170d; in the Kaṇva hymns 168d, 169a; in the cretic period 169b; the older rhythm in the popular Rigveda 168d; Anuṣṭubh triplets 235b. See also *Epic Anuṣṭubh*
Aorist. Root-aorist 31bcd; *a*-aorist 32a
Aramati 263b
Archaic period 104a, 187b
Arnold, E. V. x b, 37a, 258c
Art in Vedic verse 19b; in the ritual 264a
Aryaman 261a
Aryans 263d
Aśvinā 261c, 263b, 266d
Aṣṭi 249a
Asceticism 267a
Atharvaveda 25d, 58c
Atidhṛti 249c
Atijagatī 247b
Atri 17c, 60bd, 64b
Atyaṣṭi 8b, 171b, 220a, 237; in triplets 234d
Aufrecht, Th.; his text of the Rigveda 142a, 290a
Augment with long quantity 129b
Aurora 266b
Avery, J. 30d, 37d
Avesta 19d, 174a, 226b
Ādityāḥ 263ab
Āpaḥ 57a
Āpriya hymns 41b, 44c, 57a, 67 note, 265a; originally of seven stanzas only 242a
Astārapaṅkti 248b

Bardic period 17b
Benfey, Th. xi, xii, 140a, 296c
Bhaga 263b, 264b, 265b
Bharadvāja 17a, 61b, 62b
Bhārgavī 14c, 51b, 214a, 240d
Bloomfield, M. ix c
Bollensen, O. 296b, 297a
Bṛhaspati 56c, 266b
Bṛhatī 8b, 66b; in triplets 236d
Bṛhatī-Satobṛhatī 220a; strophes 236
Bradke, P. von 172d
Brahmanaspati, see Bṛhaspati
Break 11d, 183; cretic form 53d; iambic forms 198, 199; irregular forms 200, 201
Brunnhofer, H. 251a

Cadence 10a, 11d, 12d; of dimeter verse 152a; of Trochaic Gāyatrī 152d; of trimeter verse 185
Caesura 11c, 179–182; secondary 189–191; weak 191, 192
Catalectic Jagatī 207c
Catalectic verses 7c; dimeter 161c
Ceremonial 264c
Chaldaean deities 261a, 264b
Chance, laws of 176c
Charms 26d
Combination of final *-a*, *-ā* 72–74; of final *-i*, *-ī*, *-u*, *-ū* 75, 76; of duals 77d, 78ab; with *iva* 78cd; irregular 79ab
Composite hymns 8c

Compounds, treatment of final vowels in the prior element 120d, 121, 123–128
Consecutive short syllables in dimeter verse 157, 158; in trimeter verse 195–197
Contamination 15a, 20c, 53b, 257a
Cosmogonies 27a
Cretic break 53d
Cretic period 18a
Cretic Triṣṭubh 12c, 53c

Dadhikrā 56d
Dakṣa 263b
Dakṣiṇā 57a
Dawn, see Uṣas
Dānastuti 56b
Decasyllabic metres 178d, 227b
Decasyllabic Triṣṭubh 178c, 227a, 257a
Decasyllabic verses 7d, 50, 51, 209–215
Defective verses: dimeter 162a; trimeter 210c
Dhṛti 249b
Dimeter Bṛhatī 247c
Dimeter Kakubh 245d
Dimeter Purauṣṇih 245d
Dimeter Uṣṇih 162c
Dimeter verse 7b, 10, 11, 149–174
Dionysus 266a
Disease 39b
Distich 71d
Divodāsa 17b, 64d, 169a, 253c
Dīrghatamas 17c
Duals 72d; before hiatus 137a
Dvandva duals 78b; with caesura 180d; derivatives 102cd
Dvipadā Gāyatrī 244c
Dvipadā Jagatī 244d
Dvipadā Satobṛhatī 244d
Dvipadā Triṣṭubh 51b, 244d
Dvipadā Virāj 8a, 14b, 51a, 239
Dyaus 261d
Dyāvā-Pṛthivī 56d, 265a, 266b

Early Caesura 11d, 67b
Earth, see Pṛthivī and Dyāvā-Pṛthivī
Eos 266b
Epic Anuṣṭubh 11b, 163b, 166, 167
Extended Triṣṭubh 208b
External Contamination 15b, 53b, 207–8
External form 8d

Family collections 16a
Feminine influences 267b
Fifth syllable, in dimeter verse 159b; in trimeter verse 182d
Final Triṣṭubh verses 242d
Final vowels (variant) xi, 108–128
Fire, as magic 260b; as messenger to heaven 260d
Foot 9c, 151b, 173c

Gauḥ 265a
Gautamī 212ab, 241b
Gāyatrī 8a; with extra verse 50b; its history 171cd; triplets 235a. See also *Trochaic Gāyatrī*
Geldner, Karl 267c
Genesis 268c
Ghṛta 265a
Glosses 102b
Gotama 17a, 61d, 65a, 253c
Gotama Nodhas 61c, 291c
Gṛtsamada 17c, 61a
Grassmann, H. x d, 296d, 323a

Havis 265a
Heaven 260d, 261a. See also Dyaus and Dyāvā-Pṛthivī
Heptasyllabic verses 7c, 161d
Heroic dialect 24d, 106c
Hiatus 70–80; after *-a* 72–74; after *nā* 'as' 74b; after *sā* 'he' 74c; after *-ā* 74, 75; denoted by *m̐* 72c; of duals 72d, 77a; of locatives in *-ā* 73a; prevented by use of *īd*, *īm* 73b
Homogeneous groups 48
Hybrid verse 15d, 215d
Hymn 8c
Hypersyllabic verses, dimeter 161d; trimeter 198a, 202a, 208d

Iambic reopening 52d, 167d
Iambic rhythm in trimeter verse 9c, 51c, 184c; not sought in dimeter verse 174a
Iambic Triṣṭubh 12c
Ictus 151c; borne by short syllables 156c, 205, 206
Immortality 266a
Indo-European deities 262a
Indra 261bc, 262c, 266b
Indra verses 186c, 211c
Indravajrā 184b
Inspiration 260d
Internal Contamination 15c, 53c
Internal form 9a
Irregular cadence, in dimeter verse 160c; in trimeter verse 204d, 205a
Irregular openings. See Consecutive short syllables

Jagatī 7d, 175–227; catalectic 207c; with Triṣṭubh stanzas 242c; triplets 241d
Jamadagni 66b
Jove 261d

Kakṣīvat 64d, 67c
Kakubh 8b, 235d, 236a
Kaṇva 17a, 57c, 64ab, 220c, 254b
Kṣetrapati 56d
Kühnau, R. 227d
Kuśika 17d, 66, 172b
Kutsa 64d, 67c, 182c

Lanman, C. R. 37a, 251a, 309d
Late Anuṣṭubh. See *Epic Anuṣṭubh*
Late caesura 11d

Late Rigveda 4a, 18c
Linguistic developement 257d, 258
Linguistic evidence, 28–41, 68cd; within the Rigveda proper 252d
Long eleventh syllable 204d
Long ninth syllable 204cd; in Pentad hymns 239c
Lopāmudrā 267d
LUDWIG, A. 233b, 237b, 300d, 322d
Lyric metres 8a

MACDONELL, A. A. 265b
Madhyejyotis 247a
Magic 39b, 260b
Mahābṛhatī 247d
Mahāpadapaṅkti 247c
Mahāpaṅkti 8a, 55a, 169b, 248c
Mahāsatobṛhatī 248a
Marutaḥ 261d, 263c
MAX MÜLLER, F. 2 note
Māmateya 63d, 220d
Māna or Mānya 17a, 61d, 253c, 263c, 296a
Medhyātithi 64b
MEILLET, A. 221a (Addenda)
Members 10a, 11d, 151c
Metrical Commentary 289–325
Metrical families 9a
Metrical pictures 252b, 256
Mitra 261a, 265b; compared with Mithra 263b
Mitrā-Varunā 56a, 265b
Mitra-Varuṇa-Aryaman 263a
Mixed lyric hymns 8b
Monosyllabic stems 30b
Motor-cars 293d
Mythological hymns 26d, 266–268

Nabhāka 65c
Natives of India 263d
Nābhānediṣṭha 320d
Neutral rests 214, 215, 227c
Nodhas. See Gotama Nodhas
Normal dimeter rhythm 153c
Normal period 17d

OLDENBERG, H. ix d, 26c, 57b, 58b, 73b, 143a, 263a, 295b, 300d, 303a, 308a
Opening 10a, 11d, 12a; of dimeter verse 150d; of Epic Anuṣṭubh 163b; of trimeter verse 182, 192–194
Order of hymns 26b, 58b

Padapaṅkti 239d
Pada-pāṭha 5a
Pajra 61a (also Addenda)
Paṅkti 8a, 172c
Pañcapadā Jagatī 248b
Panayaḥ 262c
Parjanya 56d
Parts (of the verse) 10a, 11c
Pentad hymns 239, 257a
Pentad opening 182d
Pentad strophes 239d
Pentad verses 213cd
Perfect forms 31ab
Philosophical poems 27a, 264a
PISCHEL, R. 233b
Popular dialect 24d
Popular Rigveda 18d, 22–46
Position before *ṁ ḥ ch nn ṁ ḷh* 141, 142
Positions of Protraction 119a
Pragātha 8b
Praskaṇva 64b
Prastārapaṅkti 247a
Pravargya ceremony 43d
Prātiśākhya's 2a
Pre-Vedic verse 174a, 225b
Priests, originally craftsmen 260c
Priyamedha 60d, 64b
Protraction 119a, 146a; in the second place of trimeter verse 197a; in the eighth place 203d
Proverbs 27a
Puraṁdhi 263b
Purastādbṛhatī 231d, 246c
Purauṣṇih 245c
Purumīḷha 60d
Purūravas 267c
Pūṣan 44c, 261d

Quantitative evidence 3d, 109
Quantitative restoration 108–148
Quantity not determined by position 157b

Ṛbhavaḥ 266c

Reduplication 128b
Refrain verses 57d
Reopening of Epic Anuṣṭubh 11a
Resolution of root-stems 104c, 106d
Restoration of text 5b, 81—148
Rests 13d, 209–215
Riddles 27a
Rigveda proper 4b
Ritual, its origin 260bc
Ritual hymns 57a
Rudra 263c

Śakvarī 247d
Śloka 11b
Śunahotra 61a
Śyāvāśva 17a, 60bd

Sadasaspati 56d
Saṁhitā text xi, 5a, 71a, 137–141
Sandhi 70–80
Sarasvatī 56b
Satobṛhatī 8b, 236d
Savitar 263b, 264b, 265b
Secondary caesura 180b, 190, 191, 221a
Semicadence of Epic Anuṣṭubh 11a
Short eighth syllable 185c, 202–204
Short sixth syllable 159cd, 160a
Short syllables bearing the ictus 205, 206
Short tenth syllable 185d, 204
Shortening of final long vowels 145b

SIEG, EMIL 267d
Sindhu 67b
Skandhogrīvī 246a
Sobharī 17a, 59c, 64b
Soma 260c
Soma Pavamāna hymns 16b, 65d, 254c, 266a
Stanza 7d
Strophes 235-237
Strophic period 104a
Sūrya 56d, 265c
Syllaba anceps 181a
Syllabic measurement 19d
Syllabic restoration 81–107
Sympathetic magic 260b
Syncopated cadence in dimeter verse 160c; in trimeter verse 205a
Syncopated opening in dimeter verse 150d; in Trochaic Gāyatrī 163a; in trimeter verse 182d
Syncopation 10b

Table of hymns 269–288
Trimeter verse 7c, 11–13, 175–227
Tripadā Jagatī 245c
Tripadā Triṣṭubh 245b
Triplets 234b
Triṣṭubh 7d, 20c; in triplets, etc. 241d, 242ab
Trochaic Anuṣṭubh 53a
Trochaic Bṛhatī 53a
Trochaic cadence in dimeter verse 160b, 172a
Trochaic Gāyatrī 10c, 53a, 165

Unaugmented forms 30d
Uneven lyric 8c, 164d, 229–234
Upariṣṭādbṛhatī 247c
Upariṣṭājjyotis 236d, 247a
Upastuta 59c, 64b
Urvaśī 267c
Uśanā 64d
Uṣas 261d, 265a, 266b
Uṣāsā-naktā 266b
Uṣṇih 8b; in triplets 234d

Vala 262c
Variant final vowels xi–xiii, 108–128
Varuṇa 261a, 264b, 265b. See also Mitrā-Varuṇā
Vasiṣṭha 17a, 62d, 63, 220cd, 265bc
Vatsa 64b
Vāc 265a
Vāmadeva 64d, 218c
Vāyu 56b, 262d
Vāstoṣpati 56c
Vāsiṣṭhī 181b, 189
VERRALL, A. W. 192a
Verses of four syllables 162
Vimada 17a, 60c, 64b, 67c, 170d
Viparītā 246b
Virāj 8a, 51b, 245b
Virāṭsthānā 14a, 51b, 64b, 211, 240c
Virūpa 60d, 64b
Viśvāmitra 66b
Viṣamāpadā 246c
Viṣṭārapaṅkti 236d, 246b
Viṣṇu 56b, 265d
Vocalis ante vocalem 134d
Vṛtraghna 262c, 263c
Vyaśva 17a, 59c

WACKERNAGEL, J. 106d, 146ab
Weak caesura 191b

Yahveh 264b
Yama and Yamī 267d, 268

Zeús 261d
ZUBATÝ, J. xii, 140a

SANSKRIT INDEX

The transliteration follows the forms which appear in the Saṁhitā text, restored forms being added where this seems required within brackets.

a- initial 77bc
-a final with hiatus 72–74
-a voc. dual 137c
-a, *-ā* neut. pl. 113c
-a, *-ā* 2 sing. impv. xiii, 113
-a, *-ā* 3 sing. pf. 120a
-aam gen. pl. 104cd
-aṅṅ 142b
áccha, *ácchā* 112c, 142a
átha, *áthā* 112c, 140b
átho (*áthā*) 132d
adás 38b
adyá, *adyā́* 117a, 140d
ádha, *ádhā* 117c, 140d
ádha yád 140d
-an stems 88c, 130c
-ann locative and vocative 142b
-ann 2, 3 sing. 142b
-anta 37b
ánya (*ánia*) 84b
ápā 126c
ápo (*ápa*) 133d
ápya (*ápia*) 84b
abhiyúj 126c
abhī́ (*abhí*) 126d
ā́riṣṭa (*ā́r-*) 127a
aryáḥ (*ariáḥ*) 100d
-av locative 131a
-av vocative 132b
ávidhat 129b
ávṛṇak (*ā́-*) 129b
ávṛta (*ā́-*) 126d
aśā́nyā (*-í*) 87d
aśyā́m (*-íā́m*) 96c
áśva (*áśua*) 94d
áśvavant 127d
ā́sat (*ā́sat*) 127a
ā́san (*ā́san*) 303a
-así 30c
-ase (inf.) 32b
asuryā́ (*asuryā́*) 83c, 136b (Addenda)
asmā́bhyam (*-bhya*) 30a
asmé 136d
asmai 136d
áha, *áhā* 114c
áhobhiḥ (*áhabhiḥ*) 294d
-ā́ final with hiatus 74, 75; quantity 134c; developed to *-o*, *-āv* 135b, 145d
-ā́ u 131d, 134ab, and Addenda
-ā́ (*-aa*) noun-suffix 90
-ā́ instrum. sing. 28d
-ā́ locative 29c, 73a
-ā́ dual, combined 77d, 78a
-ā́ (*-aa*) verb-suffix 91
-ā́ 2 sing. impv. 113d, 140c
-ā́ 1 sing. perf. 112c
-ā́ 2 plur. perf. 112c
-āt (*-aat*) 99d
-ātama 29b
-ātara 29b
-ātā́m (*-atā́m*) 130a
-āte (*-ate*) 130a
-āthā́m (*-athā́m*) 130a
-āthe (*-athe*) 129d
-ānam (*-anam*) 130c
ādityá 99c, 106a
-āni (1 p. sing. subj.) 37c
-ā́m (*-aam*) gen. pl. 92, 93, 106d
-āya (gerund) 112c, 113a, 140c
ā́yuḥ (*ā́yu*) 142d
āyejé (*āyajé*) 144a
-āyya 30c
-ā́r (*-aar*) 99d
-āv 131d
ā́var (*ávar*) 129b
ā́vidhyat 129b
āvṛṇi 129b
-ā́s (*-aas*) 92ab
ā́sīt 38a
ā́sīḥ 38a
ā́skra (*ásakra*) 101a

-i, *-ī* instr. 29b, 112c, 113b
-i, *-ī* neut. pl. 113c
-iṅṅ 142b
íd 73b
índra (*índara*) 98bc, 106a
índravant 127d
-inn (*-in*) locative and vocative 142b
iyā́m (*yā́m*) 101b
írya (*íria*) 84b
iva (*'va*) 68b, 78cd

-iṣya fut. 37d

-ī before hiatus 134c, 136ab
-ī instr. sing. 29b, 113b
-ī dual, combined 78ab
-ithām (*ithām*) 130a
īm (*ī*, *i*) 73b, 142d
-īman 30c
īśāna (*iśāna*) 142d

u, *ū* 115c, 140d
-u, *-ū* neut. pl. 29d, 113c, 114b
u loká 115c
-ui, *-uī* loc. 112c, 113b
utó (*utá*) 133c
úpo (*úpa*) 133d
uruvyác 143a
urviyā́ (*uruyā́*) 142d
uṣā́sam, *uṣā́sam*, etc. 130b

ū 115c, 140d
-ū before hiatus 134c, 136c
-ū neut. pl. 29d, 113c
ū janánta 134c
ū júvaḥ 134c
ū sádaḥ 134c (Addenda)
-ūṁ iti 132c

-e dual, combined 78b
etád 38b
-ete (*-ate*) 130a
-ethe (*-athe*) 130a
-ena, *-enā* 120b
enā 112c, 140b, 305d
enā́ 112c, 113c, 140b
evá, *evā́* 73b, 112c, 140b

-aiḥ adv. ending 38b

-o (*-u*) vocative 131bc
-o iti 132c
óṣadhi 40a

-au dual 37a, 132b

ṁ 141d, 142c
ṁ̃ denoting hiatus 72d

ṁ 6d, 141d, 142c

ḥ 6d, 141d, 142c

kanyā̀ (*kaníā*) 83d
kīla, *kīlā* 112c
kṛdhī, *kṛdhī* 118b, 141a
kéna, *kénā* 120d, 141a
krátunā, (*krátuā*) 88a
kriyāsma 306a
kvā (*kúa*, *kū́*) 101b

gā́dhya (*gā́dhia*) 84b
gā́ḥ (*gáaḥ*) 90c
gā́m (*gáam*) 90c
gúhya (*gúhia*) 84c

góḥ (*gávaḥ*) 90d
gójāta (*gávajāta*) 90d
gopīthya, *gavapīthia* 90d
gómān (*gávamān*) 90d

gha, *ghā* 112c

carā́thā 143a
carkṛ́tya (*-tia*) 84c
cyautná (*cyautaná*) 99a

cch 141d
cchardīḥ (*cchadīḥ*) 143a

jā́nya (*jā́nia*) 84b
jahī, *jahī́* 118b
jigīvā́ṁs 143a
jyā́ (*jiā́*) 'bow' 89a
jyā́ (*jiā́*) 'strength' 97a
jyākā́ (*jiākā́*) 'bow' 89a
jyéṣṭha 91d
jyók (*jiók*) 89a

ṭ 36d

ṇḍ 36d

-ta, *-tā* 2 plur. xiii, 113c, 114a
-tana, *-tanā* 113c
tanvàḥ (*tanúaḥ*) 83d
tanvè (*tanúe*) 83d
-tā́ye 32a
-tari, *-tarī* 112c
tavasyā (*-yā́*) 83d
tavā́ u 134b
táviṣyāḥ (*táviṣeḥ*) 131c
tásmai 136d
-ti, *-tī* instrum. 112c, 113b, 140b
tū, *tū́* 115a, 140d
tū́bhya, *tū́bhyam* 30a
tuvimaghā́ 125b
tṛtī́ya (*tritī́ya*) 143b
tṛḷhā́ 142a
tṛṣṇú, *tṛṣṇū́* 114c
tḗna, *tḗnā* 120d, 141a
-tai 3 sing. subj. 37c
tyā́ (*tiā́*) 97c
-tya (*-tia*) after light syllable 84
-tyā (*-tiā*) gerund 95b, 112c, 140c
-tra, *-trā* 120c, 141a
trī́ 114c
tredhā́ (*trayidhā́*) 89a
tva (*tua*) 97a
-tva (*-tua*) 88d, 94d
-tvana 30c
tvā́t (*tuā́t*) 97a, 105d
tvā́m (*tuā́m*) 85d, 105b
tvā́m (*tuā́m*) 85d, 86c
tvā́yā (*tuā́yā*) 97b, 105d
tvā́ (*tuā́*) 85d
tvā (*tuā*) 95b, 100c
-tvā (*-tuā*) gerund 29d, 38a, 95b
tvā- (*tuā-*) 86c
-tvī (*-tuī*) gerund 95b

tvé (*tué*) 77a, 85d, 86c, 136d

-tha, *-thā* 2 plur. 113, 114, 140c
-tha, *-thā* 2 sing. perf. 120a
-thana, *-thanā* 113c

dábhya (*dábhia*) 84b
dámya (*dámia*) 84b
das (*dās*) 143b
dāś (*daś*) 143b
dāśvā́ṁs (*dāśuā́ṁs*) 95a
dā́sa (*dáasa*) 100a
dā́svat (*daāsvat*) 92a
dāsvā́ṁs (*dāsuā́ṁs*) 95a
divé-dive 29d
divyá (*diviá*) 84c
dīdyat (*dīdiat*) 88d
dīdyāna (*dīdiāna*) 88d
dīdye (*dīdie*) 91c
dīdhyat (*dīdhiat*) 88d
dīdhyāna (*dīdhiāna*) 88d
dīdhye (*dīdhie*) 91c
dū́rya (*dū́ria*) 84b
dūrá (*duurá*) 100a
dṛḷhá 142a
deyām (*da-iām*) 91b
devávant 127d
devaví, *devāví* 125c, 136b
devā́hūtyā (*-ti*) 87d
devā́n gen. pl. 101b (and Addenda)
dé̍ṣṭha (*dáyiṣṭha*) 91d
deṣṇá (*dayiṣṇá*) 92a
dyā́m (*diā́m*, *dyáam*) 90cd, 97b
dyut (*diut*) 100c
dyaúḥ (*diaúḥ*) 97b
dvá (*duá*) 89a
dviḥ (*duíḥ*) 97b

dhánya (*dhánia*) 84b
dhanv (*dhanu*) 96d
dhánvan (*dhánuan*) 96d
-dhí, *-dhī* imperv. 118d, 141c
dheyām (*dha-iām*) 91b
dhé̍ṣṭha (*dháyiṣṭha*) 91d
-dhyai 32b
-dhvam (*-dhuam*) 94c, 100c
-dhve (*-dhue*) 94c
-dhvai (*-dhuai*) 94c

ná 'as' combined 74b
ná 'not' with hiatus 73cd, 74ab
-na (*-ana*) 97, 99
-naḥ (*-anaḥ*) 88c
náma astu 40b
nárya (*nária*) 84b
návyasyā (*návyasī*) 87d
nahí, *nahī* 139c
-nā, *-nī* stems: preceding vowel short 131c
nā́satyā 99b, 106a
nú, *nū́* 115a, 140d
nū́ (*nuū́* or *nū́ ū*) 100a
nū́ cit 112c
nṛṇā́m (*nṝṇā́m*) 143b
-ne (*-ane*) 88c
netár (*nayitár*) 91c
né̍ṣam (*náyiṣam*) 91c
nó (*ná*) 133a
naúḥ (*nāváḥ*) 90d
-nn 141d
-nya (*-nia*) after light syllables 84

-p causatives 38a
pánthām (*pánthaam*) 90d
pavitár (*pavitár*) 143b
paśavyā 83d
pā́ntam (*páantam*) 91b
pāvaká (*pavāká*) 143b
pitróḥ (*pitaróḥ*) 88b
pīpā́ya (*pipáya*) 128d
pī́pyāna (*pīpiāna*) 88d
pipyāná (*pipiāná*) 88d
purutáma 124b
purubhū́j 124b
pū́ruṣa (*pū́ruṣa*) 143c
purū́ 114d
purudhá, *purudhā́* 112c
pū́r 100b
pū́ṣan 142b
pṛthivī́ (*pṛthví*) 101b
pṛthivyā́m 136b
prajā́ 40c
pratīvyàm 136b
prámatyā (*prámati*) 87d
pré̍ṣṭha (*práyiṣṭha*) 88d, 92a
pró (*prá ū*) 132c, 134a

barhiṣád 143c
bṛhaddivá, *brhádd iva* 143c
bṛhádbhiḥ (*bṛhábhiḥ*) 143c

bhā́s (*bhaás*) 92b
bhā́svat (*bhaásvat*) 92b
bhū́mā 139b
-bhyaḥ (*-bhiaḥ*) 93d, 94
-bhyām (*-bhiām*) 93d, 94

-ma, *-mā* 1 p. plur. 119d
-maḥ vocative 29d
makṣū́ 114c
maghavann 142b
maghónaḥ 90d, 127c
maghónoḥ 90d
mā́dya (*mā́dia*) 84c
mā́dhvā fem. (*mā́dhuā*) 88a
-man stems 88c, 130c
manuṣyā (*manuṣia*) 83d
mayí 37b
mā́rta (*mā́rtia*) 101c
mahánt: forms *mahánaḥ*, *mahánā*, *mahā́bhiḥ* 143d
mahā́m 29b
mahiná 88c, 100c, 143d
mahimnā́ 88c, 101c
mahnā́ 88c
máhya, *máhyam* 30a
-mā 1 plur. perf. 112c
mātróḥ (*mātaróḥ*) 88b
mādhvī (*mādhuī*) 95a

mā́m (*máam*) 100b
míthū 114c
mi̱lhvā́ṅs (*mi̱lhuā́ṅs*) 95a
mṛl (*mṝl*) 143d
mṛlīká (*mṝlīká*) 143d
mémyat (*mémiat*) 88d
mó (*mā́ ū*) 133a
-mnaḥ (*-manaḥ*) 88c
-mnā (*-manā*) 88c

-y stems 30c
-ya (*-ia*) noun-suffix 84, 85cd, 100d
-yā (*-ía*) noun-suffix 83d
-ya verb-suffix 95a, 100c
-yaḥ (*-iaḥ*) 100d
yajñanyàm (*-nīyam*) 136b
yajñíya 83d
yádi, yádī, 117d, 140d
yavyā́ (*yaviyā́*) 84b, 136b
yásmin (*yásmi*) 144a
yásmai 136d
-yā (*-iā*) noun-suffix 84, 100d
-yā̀ (*-íā*) noun-suffix 83d
-yā (*-iā*) instrum. sing. 87
-yā́ (*-iā́*) optative 96c
-yā (*-iā*) gerund 95b, 112c, 140c
-yāḥ (*-iāḥ*) 37a, 95d
yātáḥ (*yaatáḥ*) 91c
yāti (*yaati*) 91c
-yām (*-iām*) locative 37a, 96a
yāyām (*yayiām*) 91c
yújya (*yújia*) 84b
yuyudhúḥ 129a
yuvatyā́ḥ (*yuvatéḥ*) 131c
yuṣmé 136d
yéna, yénā 120d, 141a
yéṣṭha 92a
-yai (*-iai*) dative 37a, 95d
-yoḥ (*-ioḥ*) 87

-ra (*-ara*) 97–99
ráṇya (*ráṇia*) 84c
rátha (*ráthas*) 101c
-ratha 125c
ráthya (*ráthia*) 84c
rájann 142b
rudrá (*rudarā́*) 98d, 106a
rékṇah (*ráyikṇaḥ*) 100b
rékṇaḥ (*rékaṇaḥ*) 99a
rai: cases formed from the stem *rayí-* 87b
ródasoḥ 101c
ródasyoḥ (*ródasīyoḥ*) 136b

l 37a

ḷh 141d

-va (*-ua*) 94d, 100d
-vaḥ (*-uaḥ*) 100d
-vaḥ vocative 29d
-vat 32c
-van stems: acc- *vanam* 130c
-vane 32b
vavā́na 306a
vasavyā̀ (*vasavyá*) 83c
-vasu 125b
vásudhiti 124c
vasurúc 124c
vasuvíd 124d
vástu, loc. *vástav* 131a
-vā (*-uā*) instr. sing. 88a; after light syllables 101a
-vā́ṅs (*-uā́ṅs*) 95a
váta (*váata*) 92b
vātā́pya (*vaatā́pya*) 100b
vām (*vaam*) 100b
-vām (*-uām*) 96a
vā́r (*váar*) 100a
vā́śi 131c
vā́śimant (*vā́śi-*) 128a
vibhvāsáḥ 124d
viśvádha, viśvádhā 112c
viśváha, viśváhā 112c
viśváha (*viśváhā*) 112c, 130d
-vī (*-uī*) 95a
vṛj 126b
-vṛta 126b
-vṛdh 125b
vṛṣann 142b
vṛ́ṣāṇam (*vṛ́ṣaṇam*) 130d
-voḥ (*-uoḥ*) dual 88a
-vnaḥ (*-vanaḥ*) 88c
-vne (*-vane*) 88c
vyánti (*viánti*) 89a

śásya (*śásia*) 84b
śaśvádibham 192b, 201d, 305d
śímivant (*śímivant*) 127d
śīrsā́ 114c
śū́ra (*śúura*) 100b
śṛṇudhí, śṛṇudhī́ 118b
śṛṇuhī́ 118b, 141a
śc initial 144b
śyat (*śiat*) 91c
śmáśru (*śmáśāru*) 101c
śrū́tya (*śrū́tia*) 84c
śrudhí, śrudhī́ 118b, 141a
śréṇi (*śráyiṇi*) 89a
śréṣṭha (*śráyiṣṭha*) 92a
śváḥ (*śuáḥ*) 89a (Addenda)
śván (*śuán*) 95c

sá 'he' combined 74c
sakhyá (*sakhiá*) 84c
sakhyū́ḥ (*sakhiúḥ*) 100d
sáptivant (*sáptivant*) 127d
sárva 38b
sasavā́ṅs (*sasanvā́ṅs*) 144b
sásmin (*sásmi*) 144b
-sā́h 125c: acc. *-sā́ham* 130c
sahasā́vann 101d, 142b
sā́dhu, sā́dhū 114d
-sāná 32a
sānú (*snú*) 101c
sā́no (*sā́nav*) 131a
sāsā́ha (*sasā́ha*) 129a
si 'bind': stem *sia-* 95b
sú, sū́ 116cd, 140d

sudás (*sudaás*) 92a
sumatyā́ (*sumatī́*) 87d
sumnayú, *sumnāyú* 128b
suvāná (*svāná*) 89b
sūyávasa (*su-*) 127b
sū́ra (*sū́ura* or *sū́ria*) 100b
sū́rya (*sū́ria*) 85b
-se 1 pers. sing. 31a
-se infinitive 32b
-sai subjunctive 37c
stavā́n (*sátvā*) 144c
sma, *smā* 112c, 140c
syá (*siá*) 32c, 97c
-sya future 37d
syā́m (*siā́m*) 96c
syā́ma (*siā́ma*) 96c
syoná (*sioná*) 89a
svá (*suá*) 97c
-sva, *-svā* (*-sua*, *-suā*) 94c
-sva, *-svā* 112c, 113a, 120b, 140c
svad (*suad*) 95c
svàr (*sū́ar*) 83b
svarā́j (*svarājá*) 102a
svargá (*suargá*) 89a
svasróḥ (*svasaróḥ*) 88b
svā́hā 265d

-han 125d
hávya (*hávia*) 84c
havyá 84a
-hi, *-hī́* 118cd, 141a
hiyāná (*hyāná*) 102a
hiraṇyáyā (*-yáyī*) 87d
hṛ́dya (*hṛ́dia*) 84b
hyáḥ (*hiáḥ*) 89b (Addenda)

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